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HADLEY MAY HEAD AN ALL-AMERICAN BOSTON ORCHESTRA

Rival Symphony May Be Organized in Hub by Ousted Musicians with Composer as Conductor — Trustees Discharge 35 Members Who Protested at Dismissal of Concertmaster Fradkin — Judge Cabot May Employ Women as Strike-Breakers — Monteux Forces Start on Southern Tour with Reduced Personnel—Appeal to Subscribers for \$3,000,000 Fund

AS MUSICAL AMERICA went to press it was learned that another orchestra may be organized in Boston composed exclusively of union members who are American citizens, with Henry Hadley as conductor. Mr. Hadley would neither confirm nor deny that there had been negotiations looking to this end.

"I prefer to make no statement for publication," he said. "As every one knows, there has been a good deal of friction which had to come out. I trust that it will end in a way that will leave the people of Boston satisfied. There is always a good deal of fuss over the choice of a conductor. Sometimes people think they want one man and then they want another. One hears all sorts of reports, and, anyway, I would rather not make a statement."

BOSTON, March 14.—The Boston Symphony gave its concerts this week, as scheduled, but with a band of only about sixty-seven players, and the orchestra's Southern tour, which begins to-morrow, will be given with the same number of men. This reduction in the personnel is the outcome of the events of the past week. A week ago, thirty-five men refused to play at the Saturday night concert as a protest against the dismissal of their concertmaster, Fredric Fradkin, but at his request they all returned to rehearsal Monday morning and also played at the out-of-town concert Tuesday night. The reconciliation was only apparent, however, for when the strikers came for their usual salary checks next day they were informed that none would be given them until after conference with the trustees of the orchestra.

A "grand symphony concert" for the benefit of the union musicians who were former members of the Boston Symphony is announced to be held in the Colonial Theater next Sunday evening. Emil Mollenhauer will conduct the orchestra, and Fredric Fradkin, ex-concertmaster, and Gustav Heim will be the soloists. President Webber of the Federation is to be present, and there is also mention of leading stars from shows now playing in Boston.

After the conference had been held, Judge Cabot read to the men the following statement:

"At a meeting of the trustees of the Boston Symphony Orchestra, Inc., held on March 10, the following votes were passed:

"Voted, that the breach of this contract by any member of the orchestra, by refusal to play at the concert on Saturday evening, March 6, will, upon payment of the sum of \$10, as provided in Article 7 of his contract, be waived if such member subscribes to-day, on a copy of the letter of the president of March 8, his acceptance of the principle therein stated upon which the trustees are going to carry on the concerts, and his intention to perform his contract without any

further breach or violation thereof; and

"Voted, Further that all other members who refused to play at said concert be dismissed. Acceptance written upon the copy of the president's letter of March 8, should be delivered or mailed to-day, March 10. The check for the money due the member who writes and delivers or mails such acceptance is ready for him."

A copy of this decision was also sent by mail, special delivery, to each musician who failed to play Saturday. Thirty-two players to whom this decision applied refused to accept it and were thereby dismissed. There are said to be an

equal number of members of the orchestra who are in favor of unionization, but who feel it their duty to complete their contracts with the management before taking any action which would disrupt the organization.

Seek Strike-Breakers

Rumors were at once plentiful as to whether the trustees would try to fill the places of the strikers, and if so whether the trustees would try to fill the places of the strikers, and if so whether there was sufficient material available. It was even suggested that Georges Longy, who

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ANNA CASE,
Soprano, Whose Triumphs in Her Native America Will Be Crowned This Spring by a Tour of Europe. (See Page 5)



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HADLEY MAY HEAD AN ALL-AMERICAN BOSTON ORCHESTRA

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directs the MacDowell Club Orchestra, might be called upon to supply some of its best women members. When questioned on this subject, Judge Cabot said:

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagements of women provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony had a woman harpist for years."

No women have been engaged as yet, however. A number of musicians at once applied for positions and a few of these have been taken on trial, their permanent engagement depending on their ability as shown on the coming trip. It is possible that some of the retired members of the orchestra might return in an emergency.

Charles Martin Loeffler, the composer, who was formerly a member of the orchestra, is reported to have said informally to certain friends at a recent luncheon, that he would play if he was needed. Rather than engage any but first-class musicians the trustees prefer, it is stated, to leave most of the vacancies until the close of this season, May 1, so it is probable that the remaining six pairs of concerts will be given with a reduced orchestra. Judge Cabot said that no attempt will be made, either by advertising or other form of solicitation, to fill the places of the strikers.

The reduced personnel necessitated a change in the program of the 18th pair of concerts, given yesterday and on Friday afternoon. The sixth symphony of Glazounoff had to be abandoned; and Heinrich Gebhard, the soloist, was forced to choose a simpler piece than Loeffler's "Pagan Poem" which had been anticipated with much interest. Mr. Gebhard played the Grieg Concerto, instead, and received many recalls for his masterly performance. The other numbers were Beethoven's Fourth Symphony, and the Overture, Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream."

The feature of the concert was the ovation accorded by the audience to the members of the orchestra, the applause beginning when the first man appeared on the stage and continuing until all were in their places. While the symphony audiences thus demonstrated their support of the management against the strikers who represent also the cause of unionism, it is probable that very few persons have taken the trouble to investigate disinterestedly the arguments on both sides of this question which has many ramifications and complexities difficult to untangle. To the Back Bay public, at least, the trustees represent authority and permanence whereas the strikers appear "insubordinate" and bent on improving their own conditions even at the expense of disturbing the established custom and comfortable routine of the subscribers.

The subscribers are invited to show their support of the management by "coming across" with something more tangible than applause, according to the following flyer which was inserted in the program books at the recent concert:

Urge Endowment Fund

"To the Subscribers to the Boston Symphony Concerts:

"Many friends of the Symphony Orchestra have requested an immediate opportunity to testify to their interest in securing its future through a permanently endowed foundation. This attitude means only one thing, that these great audiences realize all that this orchestra has signified. From its inception under Major Higginson it has brought beauty into the lives of our citizens and distinction to our city. The spontaneous desire to help should not be held back to perfect the detailed plan for raising an endowment fund of at least three millions; and accordingly the Trustees will gladly receive at once subscriptions and pledges from all those who believe in the vital importance of the Boston Symphony Orchestra to our community and country." A subscription blank is attached. A longer statement of the position of the trustees was sent to each subscriber to the concerts. It runs:

"Recent events have produced a condition in the affairs of the Boston Symphony which calls for a frank statement from the trustees. It should be said at

the outset that the termination of Mr. Fradkin's connection with the orchestra bore no relation to his activities on behalf of the musicians' union. Mr. Fradkin was concertmaster, and as such had the special duty of maintaining the standards and discipline of the Orchestra. Under such circumstances his conduct was a breach of discipline and a discourtesy to the Orchestra's audience, which, in the light of his contracted obligations, would have required prompt and decisive action by the trustees at any time.

"The question of the affiliation of members of the Orchestra with the American Federation of Musicians, through the local known as the Boston Musicians' Protective Association, is not of recent origin.

The letter then reviews Major Higginson's position during the thirty-seven years he maintained the orchestra, and his decision that the best results were to be obtained by absolute control under a management "independent of any outside interference" in the selection of players and the general conduct of the concerts. The trustees go on to say that the question of unionization was again raised soon after they took charge of the orchestra, that they examined the union rules and found that they provided substantially for a "closed shop"—i.e. "only members of the Association could play in the Orchestra; no musician could be engaged outside the jurisdiction of the Boston Local without its consent; only citizens of the United States and Canada, and those who had taken out their first naturalization papers, could acquire membership in the Association, and therefore in the orchestra; no artist could be engaged in Europe; contracts could be made only for one year; all obligations must be expressly subordinate to the obligations of membership in the Association. Any exceptions or modifications to these rules, which unmodified the trustees regarding as fatal to the conduct of the orchestra in accordance with its past standards, were to depend not upon the judgment of the trustees and conductor but upon the consent of the Executive Board of the American Federation of Musicians, a board entirely without intimate knowledge of the Boston Symphony Orchestra or special interest in its welfare. The transfer of authority and responsibility could hardly be more complete."

At that time, in 1918, according to the letter, it was thought that the union rules might be amended to meet the exceptional situation of the Symphony Orchestra, but the Federation would not consent to this.

The trustees then refer to the present reappearance of the union question coincident with the demand on the part of the players for a \$1,000 increase in salary, and state that such an increase is "beyond any resources now at their command."

"It must be obvious," continues the letter, "that membership or non-membership in any musicians' association cannot increase the resources of the trustees or their ability to pay larger salaries to the orchestra," but it is proposed to enlarge the resources available for salaries by an extension of the "Pop Concert" season, by such advance in the price of season tickets as it is believed the subscribers will accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment fund for the orchestra.

Joseph N. Webber, president of the American Federation of Musicians, arrived in Boston last evening and attended a meeting of the thirty-two strikers and the other union men who are still playing with the orchestra. It was thought that Mr. Webber might order the union men now playing to join the strikers at once and thus put the orchestra out of commission for its southern tour on which the players are due to start to-night. Mr. Webber declined to issue this order, however, on the ground that the union had agreed not to interfere with the completion of contracts now running.

Webber Urges Americanization

"The unionizing of the Boston Symphony Orchestra and other musical organizations," said Mr. Webber, "is in line with the present movement for 100 per cent Americanization. All symphony orchestras in this country except that in Boston are unionized—and therefore Americanized, because it is a principle of the Federation that a member must be a citizen of the United States or have filed papers to become one and be willing to complete his Americanization at an early opportunity.

"We now have more than 90,000 musicians in the Federation, and the consensus of opinion from all sides, includ-

PLANS TOURS FOR AMERICAN ARTISTS THROUGH ENGLAND

John T. Adams Returns from London Where He Established Office for Wolfsohn Bureau— Mabel Garrison, Alma Gluck, Sophie Braslau and Other Concert Stars Are Booked for Appearances Abroad— European Musical Market Offers Little That Is New for Us—Claire Dux Engaged

John T. Adams, of the Wolfsohn Musical Bureau, returned from Europe on Saturday by the Cunarder "Mauretania," after opening a branch office for his organization in London and arranging concert tours abroad for several American artists during the coming season.

"The new office," Mr. Adams said, in an interview with *MUSICAL AMERICAS* representative, who met him at the pier, "is located at 94 Regent Street within a block of Piccadilly Circus and right in the center of the London musical world. I have left it in charge of Frederick Donaghey the former music critic of the *Chicago Tribune*.

"After opening the new bureau," Mr. Adams continued, "I made a trip through France, Belgium, Italy, Holland and Denmark to see if I could find any new artists of distinction to bring to America but I was keenly disappointed. The best artists of every branch in music and

ing the managers of symphony and other orchestras, is that unionization has greatly increased the value of the orchestras."

Gustav Heim, former first trumpet of the orchestra and now one of the strikers, is said to have telegraphed, yesterday, his acceptance of a contract with the Detroit Symphony at an increase over his Boston salary. C. R.

McCormack and Caruso Again Pay Record Sized Income Taxes

The last rush of income tax payers had its high-water mark on March 14 and 15, and certain noted singers did their best to fill the coffers of the United States on those days. Among others, Caruso sought the personal aid of Collector Edwards. The tenor was quoted as remarking that he had "come to the Custom House gloomy and went away happy." The exact cause of the great tenor's joy under circumstances trying to the majority was not divulged. Tetrassini also made her return in person, handing over \$4,000 with a happy smile. Deduction was made in her case, as in all others where income had been given to war activities. It was stated that in all Caruso has paid about \$100,000; Galli-Curci from \$70,000 to \$80,000, Tetrassini \$100,000, and that John McCormack headed the list with nearly \$140,000.

Riccardo Martin Engaged for Covent Garden Season

Riccardo Martin, the American operatic tenor, formerly of the Metropolitan, has been engaged for the re-opening of the Royal Opera at Covent Garden, London. The engagement was closed by cable, it was announced here Tuesday. Covent Garden was closed when the war started. Mr. Martin will start for England about the first of next month.

Kahn Leaves Chicago Opera Staff for Columbia Post in Paris

Alexander Kahn, executive secretary of the Chicago Opera Association for the last two years, has severed his connection with that organization to accept a foreign appointment with the Columbia Graphophone Company, with headquarters in Paris.

Tetrassini and Ruffo May Be "Guests" at Metropolitan Next Winter

Luisa Tetrassini and Titta Ruffo may be guest artists at the Metropolitan next January and February. It is generally understood that the Chicago Opera Association holds an option for 1921 on the services of the baritone.

opera are in the United States or have been here so that they are well known to the American public.

"I found one or two who looked promising for the future and engaged one of them, Claire Dux, a lyric soprano, who has sung at the Royal Opera House in Berlin, Covent Garden, London, and will sing next season at the Metropolitan Opera House.

"While I was in Italy, at Parma, I met a young American singer Cora Chase, a coloratura soprano, who had been studying there for six years. Last December the director of the Royal Opera House in Madrid heard her singing in a small theater outside Parma and engaged her for five performances. After the second opera King Alfonso was so pleased with her singing that he sent an invitation for her to go to the Palace. Miss Chase said that she could not go there without her mother and a reply came from the Royal Palace that the King was not in the habit of entertaining the mothers of opera singers and she cancelled her contract. Next day one of the Spanish Grandees called upon Miss Chase and said she had insulted the King but she told him that it did not matter to her as she did not care for money and would not go anywhere where her mother could not accompany her.

"I have made arrangements for Mabel Garrison, Alma Gluck and her husband Zimbalist, Jascha Heifetz, Reinald Werrenrath, Sophie Braslau and other American artists to go over to England for a tour through our new office in London. There has been a big revival in music in England since the war and the higher grade of concerts, especially chamber concerts, are exceedingly well patronized by the public. I shall go over there from time to time to see how the work is going on," Mr. Adams said. He went to England first last August and returned in December to fetch his wife and family who accompanied him on the *Mauretania*.

CHOOSE ELSON'S SUCCESSOR

E. S. Harkins New Critic of Boston "Advertiser"—Bostonians' Activities

BOSTON, March 13.—Edward S. Harkins has been engaged as music critic of the *Boston Advertiser* to succeed the late Louis Elson. Mr. Harkins was formerly musical and dramatic critic of the *Boston Journal* before it was acquired by the *Herald*.

Accounts have been received in Boston of the successful appearances in Scotland of Helen Hopekirk, pianist and composer, for many years one of the most prominent teachers in this city. In Edinburgh Mme. Hopekirk recently played her own piano concerto for the first time in Great Britain with the new Scottish Orchestra conducted by Landon Ronald. The concerto received high praise from the Edinburgh critics who found it melodious, skilfully written, and undeniably Scottish in flavor. The composer was heartily applauded for her large work as well as for a group of shorter pieces of her own which she played later on the program. Mme. Hopekirk also gave a piano recital in Edinburgh at which she played in addition to classics, several of her shorter compositions already known in this country and music by the Americans, MacDowell, Beach and Foote.

Paul Shirley has recently given his unique concerts of music for viola d'amore at the Academy of Arts and Sciences, Manchester, N. H.; at the Malden (Mass.) High School, and before music clubs of Concord, N. H., and Springfield, Mass.

Dai Buell will stage the second of her series of three anniversary concerts in Aeolian Hall, New York, on Wednesday afternoon, March 31. The concert will be devoted entirely to the music of Bach.

Elinor Whittemore, violinist, has just returned from a successful tour through the Middle West; her itinerary took her through Ohio, Michigan, Iowa, Illinois and South Dakota. C. R.

Boston Women Start \$100,000 Fund

BOSTON, March 15.—Frederic Fradkin, the deposed concert master of the Boston Symphony, announced to-day at a meeting of thirty-three former members of the organization that a fund of \$100,000 has been offered by four society women for the purpose of starting a new symphony orchestra here.

R. E. Johnston Recovering from Illness

R. E. Johnston, the New York manager, was reported on Monday as recovering rapidly from a three weeks' illness which at one time threatened to develop into pneumonia. Mr. Johnston had an attack of grip earlier in the winter, from which he did not fully recover before going back to his duties.

Baltimore's Own Operatic Forces Make Brilliant Début

Organization with Broad Cultural and Artistic Aims Begins Career Auspiciously—Sorrentino, the Great Artist, a Notable Aid—Acts of "Traviata" and "Trovatore" Performed.

BALTIMORE, MD., March 12.—The Baltimore Opera Society made its bow before a large audience at Albaugh's Theater on Monday evening, when the 1920 season of Baltimore opera was successfully ushered in with admirable presentations of the first act of "Traviata" and the second and fourth acts of "Trovatore." David S. Melamet, conductor, is to be congratulated for the general artistic results of this new operatic organization, which has the following policy: "To offer all local singers, whether training for operatic careers or not, free and unrestricted opportunity to develop their talent in adequate productions of the best operatic literature; and to strengthen and broaden the public demand for grand opera that not only shall a permanent season of Baltimore Opera become an established institution, but that the great grand opera companies may be brought to us with further assurance of public support.

These ambitious forecasts were given significant demonstration on Monday evening, and it can be said that these first performances have set a very creditable standard for the local singers.

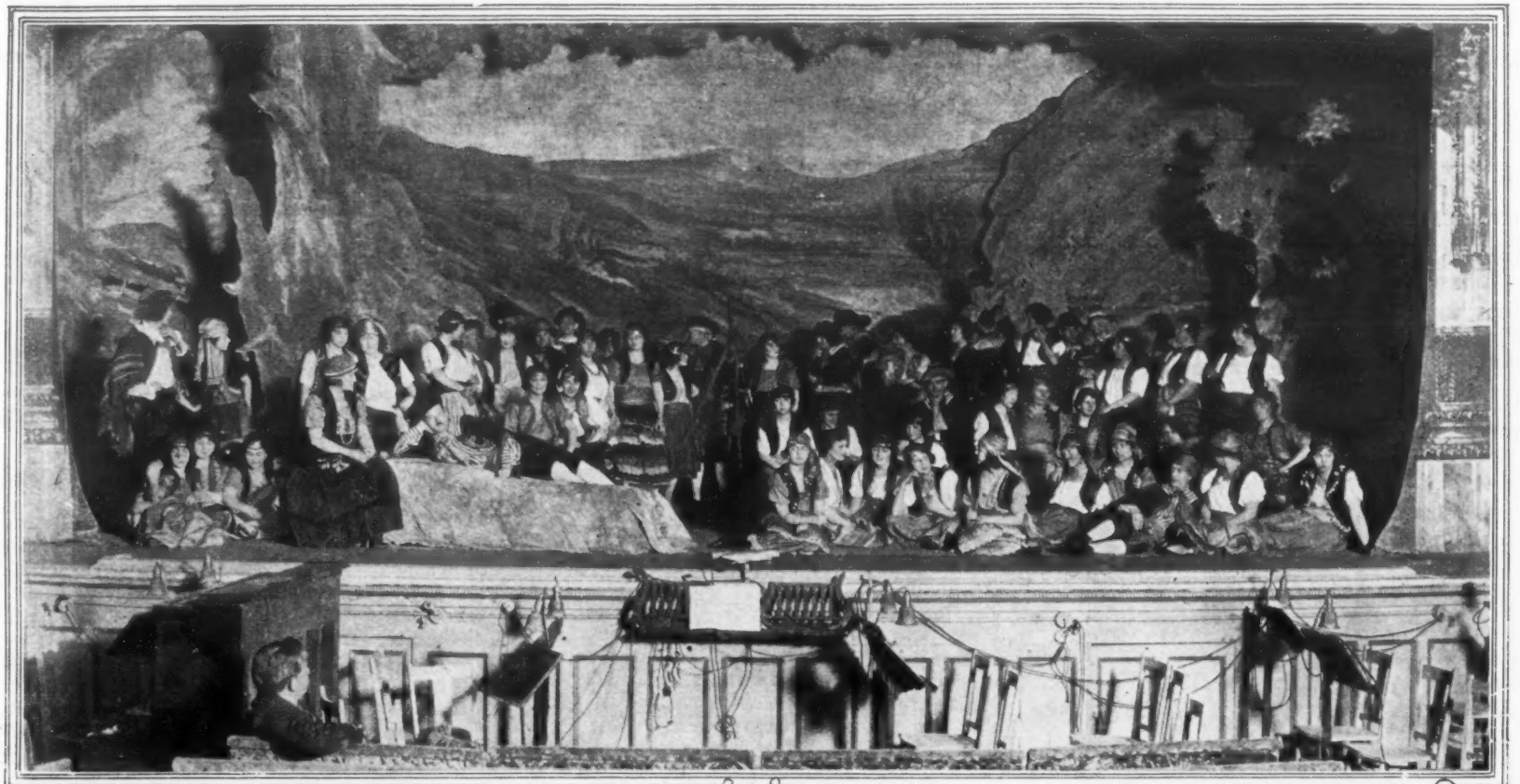
That the plan of the organization has community interest and that the usefulness of such a venture bears the endorsement of many prominent artists and literary representatives, is shown by the long list of names of the honorary committee. Among those who have lent their endorsement are Geraldine Farrar, David Bispham, Milton Aborn, John C. Freund, Mabel Garrison, Victor Herbert, Marcella Sembrich and many others. Before the curtain rose upon the first performance a telegram was read from Enrico Caruso, wishing the guest tenor, Umberto Sorrentino, all success and expressing the hope that the new organization would be launched most happily.

Mr. Sorrentino presented a youthful appearance as *Alfredo*, investing the rôle with ardent feeling and vivid expression. In his enaction of *Manrico* contrasting action was noticeable. In both parts this singer added his histrionic powers, which are notable, to very beautiful vocal delivery. His refined tone was artistically used throughout the recitative phrases, and when opportunities arose for more emphatic vocal display in the arias the singer's exuberant style won hearty approval. Indeed, this professional aid given by Mr. Sorrentino immediately set a stamp of serious effort which placed the work of the Baltimore Opera Society in a class that passed beyond mere amateurishness. Through his routine manner the members gained confidence which helped the general smoothness of the performances.

Local Artists Acquit Selves Well

The satisfying work of our local singers is most encouraging to note. It can be said that on the whole the members gave a very creditable account of their brief training and coaching, and due recognition of the artistic merit should be given to David S. Melamet and his associate, George F. Castelle. Special mention must be made of the work of Irene Shirley and Margarethe Melamet, who divided honors in the rôle of *Violetta*, Miss Melamet winning success the opening night and Miss Shirley giving a brilliant interpretation at the following performances. Louisa Schuchhardt as *Leonora* made a decided impression. The fine style and beauty of tone displayed by Harry Rosenberger as *Count di Luna* deserved the generous applause that was given to this singer. Besides these members, others who were cast for parts were: Dorothy Paca, Constance Nowakowska Hedja, Mme. Joseph Colea, Mrs. Julia Earp Arnold, Norman Healy, John F. Osbourne, Harry Gerhold, Brison Tucker, Frank Petticord and Leonidas Doty. The orchestra under the management of John C. Bohl added to the effectiveness of the performances.

F. C. B.



No. 1—Scene from "Trovatore" as presented by the Baltimore Opera Society, David S. Melamet, conductor; No. 2—Umberto Sorrentino as "Alfredo" in "Traviata"; No. 3—Margarethe Melamet, who sang "Violetta" in "Traviata"; No. 4—Harry Rosenberger, who sang "Count di Luna" in "Trovatore"; No. 5—Louisa Schuchhardt, who sang "Leonora" in "Trovatore"

Photo No. 1, by J. E. Bennett; No. 2, by Mishkin; Nos. 3, 4 and 5 © by Bachrach

New Chorus Earns Honors

BALTIMORE, March 12.—The first concert of the season given by the newly formed Peabody Conservatory Chorus, which is under the direction of Harold Randolph, was heard last night by a large audience in the main hall of the Conservatory. As this chorus contains the choice of material among local singers, naturally the organization can be expected to give a very artistic rendition of any work that is attempted for performance. With a number of interesting *a cappella* choruses by Arcadelt, Ravenscroft, and an old "Easter Song" the faculty for classic appreciation was finely displayed. More modern works of Elgar, Tchaikovsky and Gretchaninoff enabled the chorus further to demonstrate its ability in unaccompanied singing. Dramatic effects were disclosed in Verdi's Requiem and "Kyrie" from the Requiem, in which the quartet was sung by Mary Spence, Virginia Cain, John Wilbourne and Charles M. Parish. With the singing of the "Inflammatus" from Rossini's "Stabat Mater" Elizabeth McComas, the soloist, gained much applause. Vivienne Cordero, violinist, and Sylvian Levin, pianist, gave pleasure with groups of solos.

Luisa Tetrizzini, the famed coloratura, gave a recital at the Lyric on Wednesday evening under the local management of Howard E. Potter. The capacity audience made known the fact that this artist is still much admired for her remarkable singing. As associates to Mme. Tetrizzini, Mayo Wadler, violinist, and

Pietro Cimara, pianist, gave additional artistic value.

The nineteenth Peabody recital was given jointly this afternoon by Sue Harvard, soprano, and Frederick Gunster, tenor, assisted by Ellmer Zoller and Claude Gotthelf, accompanists. The style with which Mr. Gunster sang his section of the program roused much admiration. Miss Harvard's former appearances here have earned for her a large following and this concert increased the approval which this singer has already established. Many encores were demanded.

Plans have been announced for the beginning of a campaign to dispose of stock fixed at \$250,000 for the purchase of the Lyric, a company having been incorporated and a board of directors

elected which consists of Dr. Hugh H. Young, president; John R. Bland, and Dr. R. L. Dohme, first and second vice-presidents; Frederick R. Huber, secretary, and James Bruse, treasurer. An executive committee of prominent citizens has been chosen, a ladies' auxiliary of thirty members has been formed under the chairmanship of Elizabeth Ellen Starr.

Music was transmitted by wireless telephone from a phonograph on a revenue cutter five miles down the bay and conveyed to the Red Cross Hall at Fort McHenry where the base hospital patients were entertained in this novel musical manner, on Thursday evening, March 11.

F. C. B.

Strauss to Go With Vienna Opera Forces to Buenos Aires in May

VIENNA, March 11.—Director Schalk has accepted the offer for the entire cast of the Vienna Opera House, to give performances in Buenos Aires for a three months' engagement, beginning May 1. Director Richard Strauss also participating.

Mascagni Première Delayed

ROME, March 11.—Announcement was recently made by the Costanzi Theater that Mascagni's new opera, "Little Mariat," would be performed there for the first time soon. The composer, however, issued a statement to-day that the opera cannot be performed as yet, as he has

given it to Targioni-Torsetti, the librettist who collaborated with Mascagni in composing "Cavalleria Rusticana" and who has the commission to write the book of the play.

Alexander Glazounoff to Tour America Next Season

Alexander Glazounoff, the Russian composer, will tour America during the season of 1920-21 under the direction of the Hurok Musical Bureau. Mr. Hurok, when seen by a representative of MUSICAL AMERICA, said that he had not any statement to make at present beyond the fact that the Russian musician was coming. He said, however, that he would be in a position to give details of the tour in a couple of weeks.

Easton and Werrenrath Carry off Honors at Metropolitan

Soprano's "Butterfly" is One of the Most Notable Events of Season—American Baritone Makes Splendid Début as "Escamillo"—"Parsifal" Attracts Another Gigantic Throng—Other Repetitions

THOSE who have predicted that one day Florence Easton would come into her own at the Metropolitan had fresh cause for rejoicing Saturday night, when this altogether admirable artist disclosed a new *Madama Butterfly* to patrons at the house of Gatti. Coming so soon after her triumph of the week previous as *Rezia*, in "Oberon," it served to emphasize, as well as to fortify, the very general feeling that many leading rôles not yet vouchsafed to her might well be entrusted to this gifted soprano. It is understood that, in recognition of the high talent she has shown this year, she will be much more prominent in the casts from week to week in the season of 1920-21.

It was a noteworthy *Cio-Cio-San* that Mme. Easton revealed on this occasion, for the first time at the Metropolitan. More than ten years ago she was heard in the rôle with the Savage English Grand Opera Company, but few of Saturday night's audience had any very definite memories of the impersonation. Doubtless the singer's art has mellowed in the intervening years.

Vocally this *Butterfly* was probably as admirable as any New York has heard. From her off-stage entrance song—gratefully true to pitch—to the last note of the farewell, Mme. Easton sang with silvery tone, freely produced and especially beautiful in the soaring upper phrases in which the music abounds. Her high C at the close of the first act duet, in unison with Mr. Martinelli, was thrilling to the most jaded ears. She made much of the "Letter Scene," and her voice was lovely in the "Duet of the Flowers." That her tone did not, of itself, react to emotional inflections—often a characteristic of the "instrumental" voice—was readily passed over in admiration of the technique of her singing.

Not so essentially pictorial as some other characterizations have been, this *Butterfly* did not attract chiefly by a series of poster poses. It gained thereby in sincerity. Fine artistic scrutiny was evident in its detail. It had naïveté, archness, poignancy, piquancy. Perhaps it lacked in physical illusion of girlishness at first, but the wedding scene stressed the childish nature of the character in a way that greatly heightened the effect of the final surrender, when the tremorous bride seemed simply to crumple up in *Pinkerton's* embrace.

There have been more vivid flares of tense emotionalism in this and in other scenes—perhaps more that seemed of sheer inspiration and less of studied detail. But this was an embodiment in which singing and acting were of equal effectiveness, each primarily an achievement representing the technique of the art.

Martinelli sang *Pinkerton* well, as he almost invariably does. De Luca was adequate as *Sharpless*, but one missed Scotti's superb treatment of the final scene. Bada was commendable as *Goro*, and Frances Ingram again pleased as *Suzuki*. Lesser rôles were in capable hands. Mr. Moranzoni conducted.

O. T.

"Carmen"

Reinald Werrenrath's début as *Escamillo* was the only new point of interest in the sixth "Carmen" performance of the season on Friday night. Mr. Werrenrath's welcome reappearance on the Metropolitan stage was marked by a demonstration of friendliness that left no doubt as to this young American baritone's wide popularity. His actions were discreet and cautious, as becomes a magnificent recital artist who is a fledgling on the dramatic stage. Vocally he was excellent. The *Toreador's* aria was sung suavely and the rest of his measures were equally lovely. If Mr. Werrenrath is given more opportunity he will be as satisfying an *Escamillo* as there is in the Metropolitan roster. Miss Farrar, of course, was the *Carmen*.

What more need be said? The ovations were directed largely at Mr. Martinelli, whose *Don José* was, as usual, surcharged with passion. Marie Sundelius was the exceptionally fine *Micaela*. Sparkes, Berat, Picco, Dua, Laurenti and de Seguro completed the cast. The baton was wielded by the capable Albert Wolff.

A. H.

"Forza del Destino" Draws Crowd

It was an "all-star" cast that sang Verdi's "Forza del Destino" on Thursday night, March 12, and the crowds of standees comported themselves according to their obvious joy. Caruso, Amato, Rosa Ponselle and Jeanne Gordon carried their several rôles to success; vocally and dramatically in Mr. Caruso's and Miss Gordon's cases, vocally in Miss Ponselle's and dramatically in Mr. Amato's. The famous duet between Alvaro and Don Carlos lacked some of its old beauty, but to make up for it was Miss Ponselle's beautiful and artistic singing of "Pace, Pace, Mio Dio," as well as in the scene before the church. Thomas Chalmers disclosed unsuspected comedy gifts as the bad-tempered *Melitone*, and Mardones sang the *Abbot* with smoothness and authority. Papi conducted.

C. P.

Vast Throng for "Parsifal"

"Parsifal" reached its third performance on Wednesday night of last week before a very large audience. Evening representations of the sublime drama have been given before this, though not in the course of the regular subscription, and then beginning at seven o'clock. It cannot be said that the becoming mood was established last week as well as at the preceding matinées. For this the audience was to blame. "Parsifal" is a ceremonial for special occasions and will never be otherwise at the Metropolitan as long as the subscription audiences there are what they are. In the present absence of other Wagnerian fare "Parsifal" is a necessity in the regular repertoire. But as soon as one or more of the other dramas are restored it should be returned to its rightful place that the nervous restlessness of ordinary gatherings and the ribaldry of shallow and barren spectators may not impair the atmosphere and elevation of the event.

The cast was the same last week as on the two previous occasions, though the singing of Mme. Matzenauer and Mr. Harrold did not reach the level of the earlier Saturday performance. Mr. Bodanzky did the towering transformation music in the first and third acts as well as the introduction to the second with rather more breadth and vigor than before. Why does *Parsifal* no longer incline the holy cup toward the expiring *Kundry* at the close? This touching detail was always observed in the past. Its symbolism is in the highest degree moving and furthermore calls attention to *Kundry's* redemption and release. At present she sinks lifeless unnoticed by the majority of spectators.

H. F. P.

Rimsky and Mascagni

"Cavalleria Rusticana" and "Coq d'Or" were given at the matinée on March 13, and although it was the last performance of the year, of the latter, the laurels went easily to the former. Claudia Muzio as *Santuzza* gave a really thrilling performance and sang exceedingly well, earning six curtain calls. Crimi as *Turiddu* was good if somewhat stereotyped, and Chalmers did all that could be done in the thankless part of *Alfio*. Miss Mattfeld and Miss Perini as *Lucia* and *Lola*, were adequate as always. Mr. Moranzoni conducted.

"Coq d'Or" had a most uninspired performance. Mme. Barrientos was not in good voice and she both sang off the key and clipped her high notes. Her rhythms also were capricious to the point of dismaying the pantomimists. Mr. Zanelli is not as satisfactory as Mr. Didur in the music of *King Dodon* nor does Mme. Berat efface the memories of Sophie Braslau or Lila Robeson as *Amelfa*. Miss Sundelius and Mr. Diaz repeated their customary excellencies, and the other

rôles were sung by Messrs. Audisio, Reschiglian and Ananian. Miss Galli was easily the star of the performance, looking very beautiful and miming flawlessly. Mr. Bolm was also delightful. The work of the ballet as a whole shows the need of much re-rehearsing, as many of the members were frequently out of time with the ensemble. Mr. Bamboschek was at the conductor's desk.

J. A. H.

A Special Matinée

A special and very well attended matinée of the "Blue Bird" on Thursday of last week, offered no features of novelty except the substitution in the part of the *Dog* of Mr. Chalmers for Mr. Couzinou and of Gladys Axman for Florence Easton in the rôles of the *Mother* and *Maternal Love*. Mr. Chalmers acquitted himself competently. Mrs. Axman sang beautifully and enacted both the real and the symbolic character with intelligence and grace. The remainder of the cast was as on prior occasions.

"L'Elisir d'Amore"

"L'Elisir d'Amore" was the bill on Monday evening, March 8, when the opera was repeated with Mme. Barrientos as *Adina*, instead of Mabel Garrison, who sang it earlier this season. Her associates in the cast were Mr. Caruso as *Nemorino*, singing as beautifully as ever, Mr. de Luca as *Belcore* and Mr. Didur as *Dulcamara*. Lenora Sparkes was the *Gianetta*, singing the rôle charmingly. Mr. Papi conducted.

N. S.

MISS CLARKE'S SONATA WINS MORE ADMIRATION

Work Presented With Aid of Winifred Christie and Sam Franko's Chamber Music Ensemble

In the series of concerts of chamber music given by Sam Franko under the auspices of the Music League of the People's Institute, Rebecca Clarke played her Sonata for viola and piano on Sunday evening, March 14, at the Washington Irving High School, New York. Although this sonata has been heard in New York this season, as well as at the 1919 Pittsfield Festival, the writer of these lines came to it fresh last week, having been unable to attend both the performances referred to.

Naturally musical opinion had offered conflicting ratings on it. Some held it high, others found it lacking in this and in that. Miss Clarke may rest very much contented, we wish to assure her; in our opinion she has put to her credit a sonata, which we feel—and we are not unacquainted with chamber literature—takes a place of high rank. But few new sonatas can compare with it. It has a healthy impulse, its themes are imbued with real melodic beauty, it is harmonically subtle, its rhythms are definite and varied and the whole work has a splendid unity of purpose. A rhapsodic note characterizes the opening of the first movement admirably. As for the writing the Scherzo is most skillfully contrived and in the Adagio the ponticello in the viola, while the piano restates the main theme of the section, is capital.

Miss Clarke had the assistance of Winifred Christie, that admirable Scottish pianist, who did her portion of the sonata in an exceedingly musical and finished style. The players were applauded at the close of the several movements and at the end, and Miss Clarke had a number of recalls alone after the work. She deserved them, both as composer and as violinist, for her playing is that of an accomplished virtuoso.

The other items on the program were an unfamiliar Quartet in C Major by Haydn played by Mr. Franko, Sergei Kotlarsky, Miss Clarke and Paul Morgan, and Dvorak's Quintet in A Major, played by these artists with Miss Christie at the piano. Here again Miss Christie distinguished herself with a brilliant performance. And we must add a word for in praise of Miss Clarke for her poetic and tonally beautiful presentation of the theme in the "Dumka" of the Dvorak, the one fine movement of the work.

A. W. K.

Berumen Appears at N. Y. University

Ernesto Berumen, the young pianist, appeared before an audience of students at the New York University on March 9, scoring a spontaneous success. Mr. Berumen played the Ballade on Two Mexican Folksongs by Ponce, Romance by Frank La Forge and Danse by Debussy. The applause was so insistent that Mr. Berumen had to break the non-encore rule, and gave the "Orientale" by Amani, to the great delight of the audience.

UP GO PRICES FOR OPERA AND CONCERTS

Metropolitan and Orchestras Will Ask More for Tickets to Meet Wage Increase

Should the campaign now being carried on by the Musicians' Mutual Protective Association for a general increase in the salaries of musicians prove effective, the orchestral expenses of the Metropolitan Opera Company would be increased between \$50,000 and \$60,000 a season, according to an official statement given out by Otto Weil of the business department of the opera company. Counting all increases asked in the demands of the union men, the minimum salary of a member of the orchestra would be about \$96 a week, or \$2,500 for the season of twenty-four weeks, in addition to which the musicians earn more by outside teaching and playing.

The demands, of which there are 660, covering every phase of musical activity, are now being discussed separately at weekly meetings by the Musicians' Union. Should they go through, it was thought that the Metropolitan Opera orchestra might have to be reduced in size to meet the expenses, or else the price of tickets might again be raised. The advance in salaries of musicians would be especially hard for the company, as this year prices of sceneries, costumes, etc., necessitates an increase of \$70,000 in the cost of production.

Among the specific demands being voted upon by the union men is that musicians in grand opera in any language holding contracts for the season receive \$77 for not more than seven performances of three-and-a-half hours in a six-day week. Three dollars extra is to be paid for each hour or fraction by which the performance exceeds three-and-a-half hours. Single performances are twelve dollars; Wagner performances, fifteen dollars. Rehearsals are no longer free, the cost being two dollars an hour, none to be less than two hours, with fifteen minutes intermission, and fifty cents for each quarter hour or fraction over time. Twenty minutes luncheon period is to be allowed at dress rehearsals, while Sunday performances are to be paid at the rate of one-and-a-half times. In out-of-town performances musicians get five dollars extra, and if they must stay overnight \$2.50 besides for hotel bills. For those holding weekly contracts for eight four-hour performances, the charge is \$80 a week. For the second grade of opera, where prices are between two and three dollars, musicians are to get a minimum of \$50; rehearsals, \$5 for three hours.

Owing, it was said, to the impending increase in salaries of the musicians, the New York Symphony announced it would increase its prices for tickets fifty per cent, and twenty-five per cent for subscription seats. In the meantime the Union is continuing its meetings, at which each of the 600 demands is being taken up separately and voted upon. It is expected that the demands for changes in salaries will soon be brought before operatic and orchestral managers for acceptance.

Hageman Songs Score at Metropolitan

At the Sunday night concert at the Metropolitan Opera House on March 7, Orville Harrold sang with the orchestra two songs by Richard Hageman with the composer conducting. These were both Tagore songs, "At the Well," which has proved one of the season's great concert song successes and "Do Not Go, My Love," which has been widely sung by the best recitalists for the last few seasons.

"At the Well" had its first orchestral performance, when sung by Greta Mason last November at a New York Philharmonic concert, but "Do Not Go, My Love" was heard for the first time with orchestra last week, Mr. Hageman having but recently completed the score. Mr. Harrold sang the songs finely and they made a splendid impression, singer and composer-conductor sharing the applause.

Thibaud Delights San Diego

SAN DIEGO, CAL., March 12.—Jacques Thibaud, the French violinist, played at the Spreckels Theater on the evening of March 8, proving one of the most popular artists who have appeared before the Amphion Club this season. He was ably accompanied by L. T. Grunberg.

W. F. R.

SAN FRANCISCANS CALLED UPON TO SAVE ORCHESTRA

Immediate Increase to Guarantee Fund Needed to Prevent Disbandment—Expect Response to be Forthcoming When Situation is Understood—Braslau Warmly Received in Recital—Other Events in Coast Metropolis

SAN FRANCISCO, CAL., March 8.—The San Francisco Symphony gave the last of the series of "Pop" concerts on Sunday afternoon before a packed house. In spite of the no-encore rule several numbers had to be repeated, and at the close the applause continued until Conductor Hertz returned again and again, the entire orchestra sharing in the demonstration.

Perhaps the audience realized for the first time its danger of losing the orchestra, for a letter signed by John D. McKee, president of the Musical Association, informed the public that unless an increase to the guarantee fund were immediately forthcoming the orchestra would be disbanded at the close of the present season. This announcement was first made on Thursday evening at the members' concert given in the Palm Court of the Palace Hotel and was the result of a meeting held by the Board of Governors on Wednesday afternoon. Prompt action was asked as the musicians must know immediately whether they may expect to be retained.

It is inconceivable that San Francisco will fail to support this magnificent organization, and undoubtedly the necessary funds will be forthcoming as soon as the situation is understood by the music-loving public. Mr. McKee said that if the orchestra could be carried over for a season or two longer its permanency would be assured, for upon completion of the plan for an opera house and symphony hall auditorium upon which the people are now working, the problem of maintaining the Symphony would be very much simpler.

Sophie Braslau, contralto, sang a delightful program at the Columbia Theater on Sunday afternoon. The audience filled the theater, and that it enjoyed the singer's art was shown by the many recalls as well as the numerous floral tokens presented to her. Eleanor Scheib, the accompanist, did satisfactory work. The concert was under the management of Selby C. Oppenheimer.

The first "Opera Pop" concert was given on Thursday evening at the California House. Selections from "Carmen" were conducted by Frederick G. Schiller. The choruses were sung by the California Singers, who have been studying various operas under Mr. Schiller's direction. The soloists were: Lydia Sturtevant, who sang the "Habanera" and concerted numbers; Irene Meussdorffer and Robert Battison, who gave the duet "Tell Me of My Mother," Mr. Battison also scoring in the "Flower Song"; and Marion Vecki, who gave a fine interpretation of the "Toreador Song." Other excerpts were being given, the "Chorus of Smugglers" being repeated. The orchestra was good. This is the first of the series of opera concerts to be given in English.

The San Francisco Musical Club gave an enjoyable program at the St. Francis Hotel on Thursday morning. Josephine Crew Aylwin arranged a presentation of "Music of the Seasons," Cadman's cantata, "The Morning of the Year," receiving an important place on the program. It was interpreted by Mrs. Arthur J. Hill, Eva Gruninger Atkinson, Robert Battison and Jack Hillman, with Mrs. Alwyn at the piano. Mrs. Charles Wm. Canun sang "The Butterfly," a fine song by Antonio de Grassi, a local composer, and a group by Henschel, Beach and Messager. Mrs. George Dudley Kierulff gave a group by Gounod, Fauré, Homer and Hahn, and Mildred Mavin Jones played a group of interesting piano solos.

The first Promenade concert under the auspices of the Community Service Recreation League was given in Union Square on Saturday evening by the Municipal Band. Hotels and stores were decorated for the occasion and a special lighting system inaugurated.

Miss Neilsen Proves That Cold, Clear Air Is the Best Medicine



Photo © Keystone-View Co.

THE tots seen above with Alice Neilsen were sickly and ailing until Miss Neilsen and her husband, Dr. Le Roy R. Stoddard, a well-known New York surgeon, invited the little ones to their farm. The children were kept out in the open air all day long and slept on the porch. The outdoor life worked miracles for their health. The noted soprano believes that abundant oxygen will reduce avoirdupois and prevent wrinkles, and recommends the "fresh air treatment" to women. The photograph shows Miss Neilsen and the youngsters in outdoor winter costume.

Margery Morrison gave the first of a series of illustrated talks before an interested class of music-lovers at her studio on Thursday morning. The subject was "A Short Story of Modern Music."

Bess Smith Ziegler gave a piano recital at the Players' Club Theater on Friday evening. The young pianist showed not only fine technique, but a splendid understanding of the various numbers presented. Mrs. Ziegler was presented by Jessica Colbert.

Selby C. Oppenheimer, the San Francisco concert and lecture manager, has removed his executive offices from the Sherman, Clay and Co. Building to the Foxcroft Building. E. M. B.

ROWLAND HAYES IN NEW YORK RECITAL

Negro Tenor Gives Second Annual Program Successfully at Aeolian Hall

Rowland W. Hayes, Negro tenor, who was heard here for the first time last season, gave his second recital at Aeolian Hall on the evening of March 11. On the occasion of his initial appearance the tenor established himself as an artist of exceedingly rich-hued voice, and of versatile and intense interpretive ability. His second recital confirmed this; it was an occasion of real novelty and of noble artistic work. Beginning with a group of Negro folk songs, the tenor gave first "That Muttering Thunder," supposedly a primitive African melody collected by N. Clark Smith, and sung without accompaniment. The work itself is one of the most interesting of recent records, although the interpolation in the text of an "Oh, Lord," a product of the American Negro spiritual, was somewhat questionable. The other spirituals, "Steal Away," arranged by L. B. Brown, the accompanist, and "Witness," arranged by the singer, made up the first

Anna Case to Sing in London After Her Triumphs in America

ANNA CASE, at the close of what will have been her busiest season in America, will sail on May 1 for England to remain in that country for several weeks, during which she will make her debut recital at Queen's Hall on May 20.

Miss Case intends also to visit the continent where she hopes to complete her trip through Switzerland and France, brought to an untimely close in August, 1915, by the outbreak of the World War.

Before her departure for England Miss Case will take another long trip to the Southwest, her fifth in three years, during which she will sing in Lindsborg, Kan.; Greenville, Tex.; Concordia, Kan.; Tulsa, Okla.; Houston, Tex.; Sher-

man, Tex.; Minneapolis, Minn., and Youngstown, O.

During the present season Miss Case will have sung in twenty different states, which gives the idea of the extraordinary amount of traveling that a concert artist must do to fill engagements. In the winter of 1921, Miss Case will again visit the Pacific Coast, following her success there last year. She will also give two New York recitals next season, one in December and one in January, both at Carnegie Hall.

In addition to her activities as a recital singer, opera singer, phonograph recorder and motion picture star, Miss Case has recently blossomed forth as a composer. Her first serious composition published, called "Song of the Robin," she has introduced on her programs, during the past season with success.

group. The second of these, arranged in true Negro conception, was especially idiomatic, in that the accompanist joined in the harmony of the refrain. To works of modern Negro composers Mr. Hayes devoted his second group. These included "Who Knows," by Nora Douglas Holt, "Ships that Pass in the Night," a well-inspired work by Gerald Tylor, "Dawn," by Daisy Tapley, which was repeated, and Brown's "African Maid." Burleigh's "Oh, My Love," and Coleridge-Taylor's "On, Away, Awake Beloved," made a dramatic and finely chosen group. Besides songs by his own race, Mr. Hayes gave admirably conceived interpretations of a French group comprising Massenet's "Le Reve" from "Manon," Faure's "Clare de Lune" and Duparc's "Invitation au Voyage." Other works included Atherton's Serenade, Wright's "Snow," Campbell-Tipton's "Hymn to the Night," Beethoven's "Adelaide" and an aria from "The Girl of the Golden West."

Besides sustained singing of a really splendid type, and a voice of the rich timbre peculiar to his race, Mr. Hayes' recital is to be remembered as an exhibition of impeccable diction whether he sings in his native English or in any of the foreign texts he used. F. R. G.

Famous Soloists Engaged for Newark Festival, Including American Artists

NEWARK, N. J., March 12.—The Newark Festival Association has engaged a brilliant array of soloists for its May concerts, comprising Luisa Tetrazzini, coloratura soprano; Rosa Ponselle, soprano; Alessandro Bonci, tenor; Titta Ruffo, baritone; Florence Macbeth, soprano; Alessandro Bonci, tenor; Titta Eddie Brown, violinist; Winifred Byrd, pianist; Robert Quait, baritone; Elizabeth Lennon, contralto; Judson House, tenor, and James Stanley, bass.

P. G.

THIS music-roll is my interpretation. It was recorded by me for the Duo-Art and I hereby authorize its use with that instrument.

Josef Hofmann



NUMBER 6099

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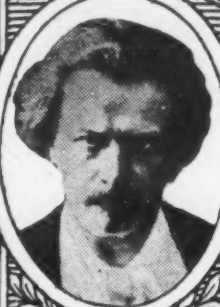
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Dear MUSICAL AMERICA:

Walter Damrosch will soon loom larger than ever in the musical sky, first by reason of the Music Festival to be given by the Oratorio Society in the second week of April, and next because after that he is going with his New York Symphony Orchestra of 100 players to Europe, where he will give concerts in London, Paris, Monte Carlo, Rome, Milan, Brussels, Amsterdam, and perhaps some other cities, before he returns home.

It is a foregone conclusion that his Music Festival here will be a great success, artistically as well as financially, and as for his European tour, that will be nothing short of an ovation. Incidentally, too, let me suggest that it will be somewhat of a revelation to the music lovers in many of the cities abroad, that we have such an orchestra in the United States. And indeed, as a matter of fact, we have several.

Few people have any idea of how much work the organization of such a Festival and such a tour involve, but with Robert W. Tebbs, the Business Manager of the Oratorio Society, and George Engles, who has been for many years the able business manager of the Symphony Society, the task, while colossal, has been accomplished with every detail worked out.

Notable aid to the festival has been given by Charles M. Schwab, who is now president of the Oratorio Society, and who finds time, with all his multifarious business cares, to write personal letters of appreciation to all who are giving the enterprise their countenance.

The festival is to be given, as you know, in the 71st Regiment Armory. To fit up and decorate this armory and make it acoustically possible, costs a small fortune. But as multi-millionaire Schwab is back of the whole thing, nobody need worry as to the outcome, though I think that it will be found that the expense of the festival, which is said to be nearly \$70,000, will be covered by the receipts.

The choruses will come from all the nearby cities. To rehearse these has been a tremendous undertaking. The People's Choral Union and the Singers Club will join in with the others, so that the Oratorio chorus is to be over 1000. The celebrated Bach Choir of Bethlehem will also take part and come to New York as Mr. Schwab's guests.

With regard to the European tour, it has been stated that this is the first time an American orchestra has made such an excursion to Europe. Sousa took over what was a fine orchestra, though of course not in the symphonic sense. And before him a memorable tour was made by 'Paddy' Gilmore, long deceased, who roused enthusiasm for the Stars and Stripes in all the leading cities with his wonderful military band.

Let me not forget that the Damrosch Symphony Orchestra goes on the official invitation of the Governments of France, Italy and Belgium. In London it will get a great welcome because the Lord Mayor and Lady Mayoress are not only patrons of music, but musicians themselves.

The only fear, I have is that when the newspaper men get hold of Walter for an interview, there may be trouble. So I would advise Walter to write out his interviews ahead, and then present them to the reporters, as has been the custom of Chauncey Depew and other distinguished gentlemen who are much in the public eye.

One thing is certain, the English, the French and the Italians will discover that Walter is a very fine after-dinner speaker who can address them in their own language.

Back of the announcements that in the forthcoming season of summer concerts to be given in the Stadium in New York, Walter Henry Rothwell, the noted musician and conductor, will succeed Arnold Volpe, and that the old orchestra will be replaced by the orchestra of the New Symphony, there is said to be a pretty dark chapter of female intrigue and severe criticism of some of those who have been concerned with the management.

Be that as it may. True it is that the enterprise was originally conceived and started by Mrs. Volpe, without whose energy and tireless work it never could have been accomplished. The first season the receipts were, I believe, in the neighborhood of \$28,000, with a deficit of some \$16,000. The second season, under more efficient management, the receipts rose up to nearly \$40,000, though the deficit had been greatly increased. However, as there were a number of very wealthy New Yorkers, women as well as men, back of the enterprise, the financial part was soon adjusted.

Whatever may have been the action behind the scenes which has resulted in the retirement of Mr. and Mrs. Volpe from what was virtually their own enterprise, there can be no question that Walter Henry Rothwell had nothing to do with it. He owes the fact that he was chosen to conduct, to his unquestioned ability and prominence as one of the leading conductors in the country—indeed, many consider him to be the best American conductor we have.

However, the Volpes will not be out in the cold, for it is understood that arrangements have already been made by which Madison Square Garden has been leased for a period of three months, where orchestral concerts with two operatic performances a week will be given under Mr. Volpe's conductorship during the summer season. The plans include a virtual transformation of the Garden into such a home of beauty and comfort as will attract the tens of thousands who come here from all parts of the country, just at the time when most New Yorkers who can get away go to the seashores or the mountains, or if they can, to Europe.

At any rate, there is population enough in New York City during the period to sustain both the enterprises at the Stadium and at the Garden, though much will depend upon the way they are managed. Anybody can spend money if he has it, or has credit. It is not everybody, however, who can spend money or use credit wisely and economically.

That the Volpes have won a warm place in the hearts of music lovers in New York, is unquestioned. And it is equally unquestioned that Mrs. Volpe's devotion to her husband's enterprises has made her thousands of friends and well-wishers, who will certainly stand by her in her new undertaking.

The arrangement by which the New Symphony Orchestra will play during the summer months in the Stadium is an excellent one, inasmuch as it will enable the management of the New Symphony to make contracts with the members of the orchestra for something like 40 to 42 weeks. The determination of the managers to engage so eminent a conductor as Willem Mengelberg together with their resolution to reorganize the orchestra, and strengthen it by some of the best players we have, is all in the right direction.

Action practically has been forced in the matter, for the reason that last season many of the performances of the New Symphony were not up to what is now expected in New York, which was not due to any failure on the part of the conductor Bodanzky but to the character of the orchestra itself. At the same time, I am inclined to consider Bodanzky rather as an operatic conductor than as a conductor of symphonies. When we come to such operas as the Mozart works, to "Oberon," "Prophète," and "Marta," Bodanzky is at his best. As for Wagner, there opinions already differ considerably. But at any rate, Bodanzky and the orchestra have not proven a drawing power for the New

Symphony people. So radical changes are in order.

This leads me to say that not all operatic conductors are good conductors of symphonic work, just as the reverse is true that not all conductors of symphonic works are good operatic conductors. Toscanini, unequalled and unsurpassed in opera, fell down when it came to Beethoven's Ninth Symphony. Hertz, who was a splendid conductor of German opera, is now making good, so they say, in San Francisco, though at first his work did not meet with general approval. As we know, the late Theodore Thomas, unrivalled as a conductor of symphonies, was not a success when it came to opera. On the other hand, Muck, who started as an operatic conductor, did become a successful symphonic conductor.

It is no easy thing for a man to go from the concert stage, where he has conducted the symphonic works of the masters, to the operatic stage, where entirely different characteristics and temperament are demanded and where entirely different conditions prevail.

Mme. Niessen-Stone occupies a very prominent position in the musical life of New York, as a singer, and also as a vocal teacher of experience.

Mme. Niessen-Stone has a grievance. Virtually it amounts to an indictment of the attitude of the American people to their own singers.

It appears that among Mme. Niessen-Stone's many talented pupils was one who was engaged for the French Opera Company that gave performances in New Orleans. The young lady had a well-known English or American name. Before she could secure an engagement such as her voice and talent warranted, she was forced to change her name to a French one. But that was not enough. In her contract she was bound never to disclose her real name, under a penalty greater than the salary she was to receive. The manager took this attitude because he declared that if he presented the lady under her own American name, it would injure his receipts.

Another grievance which Mme. Niessen-Stone has, is with regard to the necessity of our talented young people going to Europe. She frankly admits the justice of the position taken by your Editor and your paper, that it is no longer, and has not been for some time, necessary to go to Europe for a musical education.

"But where," says she, "is the talented young American to get opportunity to sing in opera? True, there are the Metropolitan, the Gallo companies, the Chicago company, the Creatore company, and maybe some others. But these do not begin to suffice considering the large number of really fine operatic talents this country is producing year by year."

So Mme. Niessen-Stone says: "Until we can have an opera house and opportunity for our singers in all the large cities, our young people still must go to Europe. I have among my own pupils three, if not four, that are absolutely worthy of being given a chance on the operatic stage. Please tell me where they are to apply and what chance they have of getting even a hearing."

Mme. Niessen-Stone's case is one of many. In the meantime, progress is being made. Let us not forget that. Not very long ago there was no opera company in Chicago. Nor was there any opera season in Boston, except that for two or three weeks which some travelling company gave. True, there was always an operatic season with French opera in New Orleans. Now we see Baltimore endeavoring to establish its own opera company. By the way the recent performances there were meritorious largely due to the aid given by that fascinating and enterprising young tenor, Umberto Sorrentino.

The time is coming when opera will be taken up in all the leading cities and our talented young people will have a better chance than they now have. But it must never be forgotten that in the minds of a very large number of music lovers, opera is, as Otto Kahn said long ago, after all not the highest class of music. It is very enjoyable when well rendered, that's true.

The papers are filled with reports of the demands of the members of the Philadelphia and Boston Symphony Orchestras, and now of the Metropolitan Opera orchestra. In judging these demands, we must remember that the cost of living, according to official Government reports, has gone up 85 per cent over what it was in 1913-1914. Consequently, when it is announced that un-

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Robert Couzinou, Debonair and Impres-
sive Baritone of the Metropolitan
Opera Company

der the existing demands a number of the orchestra are to receive very nearly \$100 a week, we must not forget that those \$100, which may seem large to some, do not represent anything like what \$100 did a few years ago, and virtually would not be better than about \$60 in former times. Then too such pay is not for a year but only for the season of 22 weeks.

The management of the Opera states that if the demands were granted, it would increase their expense, already heavily increased in other directions, from about \$65,000 to \$75,000 a year.

In this situation let me venture a few suggestions:

The members of a great symphony orchestra, or of the Metropolitan opera orchestra should be well paid, as they are admittedly the most competent of their class. And they should be well paid for the simple reason, that unless they are well fed, well housed, and more or less comfortable, they cannot be as effective as they should be, and as they are expected to be by the public.

On the other hand, the directors of the Opera can claim with justice that their expenses have been going up all the time, and to add another \$75,000 to them would mean simply increasing the deficit which they have to meet.

In this situation, what is the way out? It seems to me that what applies to the salaries of the musicians can with justice be applied to the price of the tickets. To-day the Opera management charges \$7.00 for a parquet seat. But as Mr. Gatti-Casazza said to me sometime ago, those \$7.00 do not go as far as \$5.00 did a few years ago, in maintaining opera. Obviously the thing to do, therefore, is to raise the prices of the opera seats. I believe the ordinary admission to-day to the opera is \$1.50. That should at once be made at least \$2.00, if not \$2.50, for the simple reason that \$1.50 is no longer the \$1.50 of olden times.

There is another matter which should receive consideration, namely, that what applies to the orchestra applies to the chorus and the minor members of the company. With the increased cost of living their salaries are no longer what they were. They should all get more money. And this can only be done by raising the prices of tickets and admission all over the house. The public to-day has the money to pay for it, and, furthermore, is accustomed to price raising.

Here is a fundamental question. Why should the public have first-class opera (including the costly production of new works) with the finest orchestra in the world, the best chorus, the best

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

scenic effects, the finest artists, and do so at the expense of any of those who participate in giving these fine performances or of the directors back of them?

If the wages of your chauffeur have been raised to meet the cost of living, why should you not raise the wages of the fine musician who plays in the orchestra, or of the singer who appears in the chorus? And if there be, under the conditions which are pressing us on all sides, a rearrangement necessary and the raising of prices be not sufficient, then I again say, readjust the salaries of some of the big ones. Let them come down a bit, so as to make opera possible without exploiting the comfort and livelihood of the minor participants or the public spirit of the directors.

And while I am discussing this matter, let me make another suggestion—that it is not fair to the public to charge the same price on nights when some of the minor artists sing, as on other nights when because of the great ones who participate, the cost of the performance is beyond the power of the box office, even with a full house, to make both ends meet. If Mr. Caruso can always draw a house and standees, and demands his big figure accordingly, make the public pay for it. But don't charge the same prices on another night, when there is perhaps only half a house.

To sum up: Which is the wiser course? To force the musicians to adopt a lower standard of living, and so reduce their efficiency, not to speak of their good-will, or to give them what they ask and make the directors foot the bill or to "pass the buck," as the vernacular goes, to the public, which is the main beneficiary?

It is reported that out of the trouble between the trustees of the Boston Symphony Orchestra and the 35 members who struck not merely for higher pay but for their right to join the union, there may come another organization in Boston to give symphonic performances, which may be led by Frederick Fradkin, the Concertmeister, whose dismissal was largely responsible for the strike, and who, if the new organization is started, will probably be the conductor.

Why not? Not alone Boston but New England can support, if they want to, two such organizations. And they need not depend, either, if the public does its duty and the prices are right, upon the munificence, which often only camouflages social aspiration, of a few very wealthy people.

Another possible development, it seems, is the filling of the vacancies in the Boston Symphony with talented women. Why not? Why should a fine talent be debarred from playing in an orchestra, because that talent wears petticoats instead of pants? Didn't Strinsky tell me, a long time ago, that he knew of a girl who was so proficient that she could act as Concertmeister for his orchestra, but he never would dare to put a woman on that job for the reason that the men would probably revolt?

If the rights of women are given them as voters, why shouldn't they be received into our best orchestras, if they have the talent and the ability? Capacity is not a matter of sex in nearly everything, as was shown by the women during the war, not only in this country but all over the world.

The old order is past. We are coming to call things by their right names. We are getting rid of the old prejudices, especially that which involves male sex domination.

Ability has certain rights, however it is clothed. And one of the greatest of these rights is the right to recognition and pay for the work that it does or can do.

Truly no person is a prophet in his own country. I am reminded of this when I think that when Edith Mason was at the Metropolitan, while she was kindly treated and had some opportunity, she never got any of the leading roles. For some time past reports have come of her success in Monte Carlo and Paris and now comes the report of her wonderful success at the Lyrique, after which she was engaged at Monte Carlo, where she opened the season with Muratore and Marcoux in "Faust" and later sang *Thaïs* and *Juliette*. This month she was to make her debut at the Grand Opéra in Paris, in three gala performances. And then she is to sing at the Opéra Comique *Butterfly*, *Manon* and *Louise*. Offers are coming to her

from Italy and Spain. The other day a cable came over, stating that her debut at the Grand Opéra in Paris as *Juliette* was nothing short of a veritable triumph for the little American girl.

Well, it seems a little hard to some of us that Europe should appreciate our own singers better than we do ourselves.

* * *

Every now and then complaint comes to me that some of your own critics err in the manner in which they write of a performance when they only attended part of it. I am reminded that I myself deprecated the practice as unfair.

While it is true, on general principles, that it is not fair for a critic to write of an entire performance when he only witnessed part of it, at the same time there is a great deal of difference between the character of performances so reviewed. For instance, take an operatic performance, such as that of Rosa Raisa in "Norma." There a review certainly should not be written of the whole performance, unless it has been witnessed. On the other hand, take a recital of songs. There, after listening to two or three groups, it seems to me a critic would be competent, even if he did not hear the entire recital, to speak of the lady's diction, of her musical accomplishment and the character of her voice.

Anyhow, I believe it should be the custom of the critics to state in their criticism that they only heard such and such part of the performance. And that is why I welcomed an announcement by our friend James Gibbons Huneker, who in the *World* the other day, in his review of the performance of the Philadelphia Orchestra at Carnegie Hall, stated that he did not wait for Mr. Stokowski's reading of the C Minor Symphony of Brahms, which closed the evening. No doubt the reason for this was that Mr. Huneker had to get his copy down for next morning's paper and so could not stay any longer. But it is a great deal fairer not only to Mr. Stokowski but to Mr. Huneker himself, that he says that he did not hear this symphony, rather than to write two or three perfunctory lines about it and let it go at that.

* * *

It is said that some of the leading movie men are interested in bringing over to this country certain of the leading operetta composers, among them Oscar Straus, Lehar, Fall, Gilbert and Kollé. Lehar, it is said, will direct his new operetta, "The Blue Masura" and "Frasquita," while Straus is to produce his operetta "The Last Waltz." Gilbert will produce his "The Woman in Ermine," while Fall will produce his "The Rose of Stamboul."

Incidentally we are told that several of the composers will take their families with them and may live permanently in America.

How kind!

* * *

Some few years ago, at the time Harry Barnhart was in the full glory of his early experience with the Community Chorus here in New York, and in which he had the backing of the modest but public-spirited William Kirkpatrick Brice, son of the late Senator from Ohio, an Italian by the name of Camilieri started up a similar organization, which he called the People's Liberty Chorus. How, with the opposition of the financially backed Barnhart venture, Camilieri kept his enterprise alive is probably a miracle to himself, but he did. To-day the larger enterprise for which Mr. Barnhart did the work has virtually gone out of existence, but the little Liberty Chorus looms large, and after having given some wonderful performances to aid the Liberty Loan, gave a concert the other day, when that lovely artist Marie Sundelius was the soloist, an address was given by the noted Dr. Henry Van Dyke, while the Chorus sang so well as to deserve particular approval, showing what can be done with such a body when the conductor is earnest and competent.

I suppose Camilieri, when he looks back to the time when Barnhart loomed large and he loomed awfully small, will say to himself:

"Time has its revenges."

Nevertheless, let us give Barnhart the credit that he was one of the first, if not the first, to go in with the idea of a community chorus, though our good friend Arthur Farwell, now trying to elevate the culture of the Pacific Coast from the fulcrum of San Francisco, was, I believe, the accoucheur of the enterprise.

* * *

"What I suffer by having had to give up—" cried a great and distinguished artist.

"Your last love?" I suggested.

"Oh, no," said he, "for I am most

happily married, thank Heaven, and I have a lovely family. I mean cigarettes! I used to smoke a great many every day, but one night, my voice being a little hoarse, my wife begged me to stop, and I stopped. I never drank much, if any, wine. How I have suffered! But I have kept my word and I think that my voice is all the better in consequence."

How much these great artists sacrifice few know. And yet you will find tens of thousands of people, even among music lovers, even among those who patronize the opera and concerts, who have the ridiculous idea that with the big ones, especially, it is one long dream of wine, woman and song, when the very reverse is the case.

Reminds me how, years ago, I met that great basso of mid-Victorian times, Karl Formes, who sang, you know, almost to the very last days of his life, and who in such rôles as *Sarastro*, the high priest in "The Magic Flute," *Marcel*, the old soldier in the "Huguenots," as *Leporello* in "Don Giovanni," was unapproachable.

Formes, who had a phenomenal bass voice, appeared before me once and cried:

"Do you know me?"

"Why," said I, "it must be Karl Formes."

"Yes," said he.

"You must be eighty!" I exclaimed.

"Eighty-four!" he roared.

"How do you do it?" said I.

"Well," said he, "for years I have given up to smoke and to drink."

"Was it hard?" said I.

"The drinking, not so much," said he. "I have had my barrels of beer. I have had my cases of wine. I have swim in champagne. But the smoking! Great Heaven! I have follow a man a mile to get a whiff of his cigar."

But there was this grand old man of the operatic world denying himself even the solace of a cigar. Why? That he might do his duty by his pupils, even when he was eighty-four.

* * *

A young girl, by name Belle Filrose, who lives in Astoria, L. I., is either a phenomenon or has a wonderful press agent, for she has managed to get extended notice in the daily press on the ground that last October the ghost of Adelina Patti appeared to her, commanded her to play and sing, guided her in her exercises, and even taught her how to pronounce the Italian words accompanying a song. And yet Miss Filrose says that previous to the appearance of Patti she had never attempted to sing or play the piano, that she does not know one note from another, and yet she is able to sing songs she never heard when the written music is before her, and to accompany herself on the piano.

To all of which is added the information that Dr. Walter F. Prince, investigating officer of the Psychical Research Society, has seen the young lady and has stated that the case is the most remarkable example of musical control that he has ever known.

The only other case that I know of, which approaches it, is that of the celebrated Triby. But she could only sing when the demoniac Svengali was behind her and controlled her.

Anyway, this beats the manifestations of the Ouija board, and I should not be surprised if before long we heard of others who are under control of some great singer, now dead and gone. I wonder if those "under control" will sometimes sing "off the key."

* * *

The other night Mme. Farrar sang *Carmen* to the *Don José* of Martinelli and the *Toreador* of Werrenrath. Martinelli, though of fine voice and presence, is, however, not a particularly enthusiastic lover, and as for Werrenrath, he has only lately made his debut on the stage and is also inclined to a modest reticence.

That La Geraldine got through the performance with these two pallid wooers has been, of course, duly recorded in the press. But what she said afterward, when the curtain was down, has not found its way into print.

* * *

I notice that Richard Aldrich in the *Times* calls attention to the fact that in writing of the program played by the Philharmonic Society recently, he intended to say that Brahms and Wagner are "a not irreconcilable combination to music lovers of these days." The types called it "a most irreconcilable combination," thus, as Aldrich quaintly reminds us, defeating the intention of the writer.

In the same way, in my letter of last week, in speaking of what I considered among the great immoralities of the

stage, namely, its positive untruthfulness to human nature in presenting men and women that are nothing but puppets, I was made to say "these are the immortal things which lead to confusion" whereas I had written "these are the immoral things which lead to confusion."

So I record a sympathetic feeling with our friend Aldrich on the question of being made to say the very opposite of what was intended.

* * *

The case of Nina Morgana, the young Italian American coloratura singer, which recently came up in the courts when Judge Erlanger gave her an injunction, against the Chicago Opera Association, is likely to develop into a *cause celebre*, if it ever is tried on the merits. So they say.

It appears that when the late Cleofonte Campanini engaged the talented young lady, who is an artistic protégée of Caruso, he announced that she was to have a fine opportunity with his company. It is true she made her debut in Chicago last fall, and had a good success as *Lucia*. But after that she was not given a chance. It is said that this was because she would not meet certain demands of a monetary character made upon her by a person connected with the administration, whose name has been considerably referred to in the Chicago press in connection with such matters.

Later, when the company came to New York for its season, Miss Morgana's name, it appears, was announced on posters put up in the lobby of the Lexington Avenue Opera House and in the program. But she was not permitted to sing. The same thing occurred, it is said, when the company went to Boston, where she also was not permitted to sing.

I venture no opinion in the matter, except to say that Mr. McCormick, Max Pam and the other eminent gentlemen connected with the directorate of the Chicago Opera Company owe it to their own good names to assist in having these matters sifted to the foundation and to have it definitely settled whether the charges of graft made by many of the artists are justified or not. The matter has certainly been a public scandal for some time. It is said that one person connected with the management was able to collect as much as \$1000 a week from the various artists of the company. If this statement is justified, did he do so on his own account? What were the influences behind him, and is there a man higher up?

* * *

Walter J. Kingsley, the interesting, voluble as well as resourceful press agent of the Palace Theater, writes to ask me what I think of "twenty comely Parsifals in vaudeville, and whether twenty young Samsons unshorn of their strength would intrigue (sic) me, and also whether I think it possible to assemble twenty Sir Galahads on Broadway?" At any rate, whatever I think, Kingsley assures me that the trick has been turned and that "twenty pure men joined together in 'The House of David Band' will be featured at the Palace Theater this week."

"These men," says Kingsley, "are devout religionists from the famous Holy Roller colony at Benton Harbor, Michigan, where the remnants of the lost tribes of Israel have their Zion under Benjamin and Mary. Following the dictates of the Bible, they do not mar the corners of their hair or beard and have never had a hair cut or a shave. Each man has long hair and whiskers reaching to the waist. They lead spotless lives and on the Farm grow or make everything needful except flour, sugar and coal. They are athletes and have a crack ball team, their famous pitcher Moody being in line for the Cubs."

Finally, says Kingsley, "these twenty men express in their music the repessions of their saintly lives, while the dreams of St. Anthony in the desert or the meditations of *Thaïs* were burnt matches compared to the blazing gasoline imaginations of the bandsmen of the House of David who have a tremendous musical treat and surprises in store for Broadway."

But Kingsley puts the climax to his torrent of eloquence by telling me that I "shall be surprised how wild musically these virginal and vegetarian musicians can be."

Well, if the tax collector, whose exactions we all have to meet this week, has left me the price of admission, there will be one sure person to go and hear the "virginal and vegetarian musicians," says

Your

MEPHISTO.

Julia Claussen Finds New Spirit in Post-War Music

Even Scandinavian Phlegmatism Has Been Melted by World Events, Declares Mezzo-Soprano, Pointing to the Musical Awakening of Her Own Sweden

JULIA CLAUSSEN, the Swedish prima donna mezzo-soprano, is quite "different." That is to say, she looks very little like the approved idea of a Swede, and acts not at all like one's preconceived notion of a prima donna. She is very dark for one thing; for another she is simple in dress, manner and speech. Furthermore, in our hour's talk, she forgot completely to tell the writer how she had received a decoration from the King of Sweden on her last, just-completed, trip to Europe. In fact, if it hadn't been for Blanche Freedman, most enterprising of publicity "men," that bit of information would have been completely lost to a waiting world. Neither would anybody know a thing about the other medal Mme. Claussen was given by the Swedish government to commemorate her beautiful singing. . . . "And what earthly use are medals, if nobody knows about them? Now, I ask you?" inquires the astute Miss Freedman.

But Mme. Claussen was thinking, during our talk, of other things than medals; for example, the state of her native land; the price of things therein; the condition of matters musical; why an artist should have temperament; why no great compositions resulted from the war; how nice American men are to American women; what kind of girls she wants her daughters to be; why she likes opera even better than concert; Swedish operas, and how she feels about flowers.

Things Are Awry in Europe

She has only a limited command of English, but she does well with what is at her disposal. As thus:

"In Sweden I find the price of everything six times bigger as before it was," she observed, apropos of the depreciation of currency everywhere, and a thrill of sympathy ran through the audience. "You get easier the money here, but it is not worth so much, as it is with us. And when I first reached my country it was very hard to get some kinds of food." Denmark, it seems, was the best off, Norway the worst, in these respects, and Sweden came in between. But worse than the lack of butter was the lack of cheerfulness. The whole spirit of things seemed awry somehow.

"It is the people who have the money that are so different now," Mme. Claussen said. "You used to see one kind of people in the cafés, the hotels, the theaters; now you see another." There are very many Russians, it would seem; they swarmed into Sweden when the revolution broke out, and a great number of them sold their jewels in order to buy food with the proceeds. "And now one sees these jewels placed on some funny kinds of people," says Mme. Claussen, sadly. The food profiteers, it would appear, are living a high life. "We would not think now to drink champagne," she says, but that is not because of prohibition; Sweden is still comfortably wet. "But these stout ladies with jewels to the fingers, they can drink it; and the money does not seem to belong with them."

"Poor Sweden!" said Mme. Claussen. "Poor every country! One would not think Sweden would be so sad; you know they used to call Stockholm 'Little Paris,' its culture was so French, and they were, in their fashion, gay like the French. But now they are not; not that they have reason, like the French. But there seems to be something everywhere that keeps the nations from being happy. My friends were all there, but not the same. And you are not the same here; America is different; I noticed it at once when I came back. Even here, where the people are most lovable, happiest people in the world, people are not happy as they were, before the war."

Great Interest in Music

What did rejoice the soul of the singer was that, everywhere throughout Scandinavia, she found the greatest interest in music. It was so also in Finland; she was told it was so in Russia, where she was asked to go, and wished to, but was advised against going on account of the high prices, and internal conditions in general.

In Sweden the public in general are highly educated in music and are also somewhat phlegmatic in type, as she explained. In consequence they are unused

to responding with great enthusiasm to all the music offered them, but this time they were, she declared, "just so full of enthusiasm like Italians." Mme. Claussen likes the Italian temperament, by the way, and indeed looks much more like one, or like a Spaniard, than like a Swede. "I am real Swede," she states, "but I like the Latin temperament; I

never failed has no depth; and a person who has not suffered is not yet an artist. Too much suffering, on the other hand, is not well; it kills one's spirit; but what might be called a reasonable amount uplifts."

How we came to discuss the American man, apropos of suffering, is difficult to recall; perhaps it was because we were



Julia Claussen, the Swedish Mezzo-Soprano, With Her Two Young Daughters

believe in temperament. You get something out of people who have it; artists without it are dead, no matter what they can do."

But, to return to her own people. She thinks the new and entirely enthusiastic attitude they have taken toward music (an attitude, indeed, reported by every artist that has visited Europe) is referable in their case to their having been shaken out of the national phlegm by the tremendous influx into the neutral countries of foreign musicians of all sorts. Also that their views musically are much broadened since the European musicians that formerly found Sweden "much too far north" have decided of late that it was well worth their while to visit the Scandinavian peninsula.

Why No Great Compositions

But with all this change, this broadening and deepening, this discontent with conditions, this profound sadness, there has been no great composition resulting from the war. Mme. Claussen thinks that such creation would be as impossible, and will be for a while, as it would be for one to sit by a dying child and compose music. After, long after the child has passed away, if, perhaps, one's nature had been heightened by the experience, then one might compose music. Europe has literally been sitting by a deathbed, and one accompanied at that by horror. Of such conditions great music cannot come all at once. Sorrow, she believes in, for the artist, and even some failures. "I don't believe in only success," she thinks. "A person who has

discussing the happy condition of the American woman, of whom Mme. Claussen remarks that "she doesn't know how good she has it." Just then in came the older of her two pretty daughters, a slim, tall, young flower of a girl, who, like her younger sister, has "ideas all American," according to her mother. "I don't blame them," she added. "It is the country for the ladies." Her daughters have been educated here for the last seven years, and have become so Americanized that they spoke Swedish with great difficulty when they first went back.

"Never mind if they are pretty," she said in answer to a comment. "They're nice clean-cut, simple girls without any fuss, and I am very glad." But that she and they idolize one another, she did not need to say. One needed only to see her expression—and theirs—and feel the atmosphere that came in with the girl's entrance.

Church Singer at Nine

Mme. Claussen has been singing all her life, she says. She began as a church singer in Sweden when she was only nine or ten years old, and only undertook serious study when she was nineteen, making her debut in her own country in 1904. America learned to know her in all the great contralto rôles with the Chicago-Philadelphia Company under Dippel's management; this year she is engaged by the Metropolitan and will sing *Amneris* in the spring.

Opera she really prefers to concert, in spite of realizing the superiority of the latter form of singing from the artistic

point of view. The emotional and dramatic side of opera greatly appeal to her and she is never so happy as when singing her favorite rôle—which is the one she is singing at the time. "I breathe for the first time, somehow, when I get on the stage," she observes.

The Scandinavian group of songs that she is incorporating in her forthcoming program of March 18, naturally possess great interest for her, and she thinks will be found admirable by the public. Mme. Claussen is enthusiastic over the Swedish choral singing and more so over Swedish operas, which are many and beautiful. Yet she questions whether they will bear transplanting, for so much of the atmosphere of Sweden is woven into them that they may not interest outside of their own country. One of them,

by the composer Stenhammar, "The Feast of Solhag," she finds especially beautiful, and hopes may be heard over here.

The great bush of flowering azaleas in the center of the room bore testimony to her love of flowers; she petted it, almost, as she talked in farewell; and it seemed to me, as I went away, to be like this singer, somehow—warm and softly colored, and made equally to give out joy in a home, or gain wonder and admiration from those who passed by, gazing.

CLARE PEELER.

Nudity in New Opera Shocks Paris

[From a Universal Service Dispatch to the New York American]

PARIS, Feb. 28.—The biggest theatrical sensation in years was sprung at the premiere of Henri Cain's new opera, "Quo Vadis," at the Champs Elysees Theater when Miss d'Herlys emerged from a huge oyster shell and proceeded to divest herself of every bit of habiliment. The audience was utterly amazed, and cries of "Censor! Censor!" were heard from many parts of the house.

Daughter of Late Gustav Kobbe Marries

Mrs. Hildegard Kobbe Stevenson, daughter of Gustav Kobbe, the New York music and art critic who died two years ago, was married at her mother's Garden City home on March 11 to Francis B. Thorne of New York.



RODERICK WHITE

VIOLINIST

New York "He is, as before the war, an artist of high aims. He was warmly greeted on his return."—*The Times*.

Boston "He can sing a melody with a sense of its nuances and its line, and he has a perception also for the dramatic."—*The Globe*.

Chicago "Fully confirmed the brilliant reputation which had preceded him here by his musically and technically faultless performance."—*Post*.

San Francisco "There was a rare and beautiful quality about every note of his work."—*The Bulletin*.

Los Angeles "Scored a marked success with the youthful vigor of his interpretations."—*The Tribune*.

New Orleans "A violinist of great talent."—*A'Abelle*.

Pittsburgh "His tone is warm, elastic and ingratiating. He has due sense of the rounding of phrase, of the sustaining of a long and songful line. He plays with just and sincere feeling and does not fail to catch his audience into it."—*The Dispatch*.

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Surprises Shape Career of Sascha Fidelman, Now Concert-Master of Two Big Orchestras

Poor Boy of Rovno Wins Way to Top with Aid of Heroic Mother—Kreisler Helps Him with Interpretations

IF some friend had told Sascha Fidelman, even as late as 1914, that 1915 would find him in the United States, the young virtuoso would have smiled and thought no more of it. If the friend had gone further and predicted that 1920 would see the youthful Fidelman firmly identified with American musical life, doing duty as concertmaster of two orchestras, preparing for his first series of New York recitals, and awaiting final citizenship papers in the country which then—in 1914—was furthest from his thoughts, he probably would have laughed outright and would have told the friend he was no prophet.

But life has been full of surprises for this youth from Russia, not yet thirty years of age. As a boy in Warsaw, where he was studying at the Conservatory, he heard the great Kreisler play. If someone had whispered to him then, as he sat spellbound under the magic of the Austrian wizard's bow, that the master before him was his future teacher, he could not have believed he ever would be so fortunate. Only a few years later the unbelievable had become a reality, and the young Fidelman, whose studies had taken him to Berlin, was drinking deep of Kreisler's experience and inspiration.

The story of this artist's career, as he told it in his home on West 157th Street, New York, one day last week, is one to put heart into any aspirant for a musical career, however circumscribed his prospects may seem at the beginning because of a poverty.

"I was born in Rovno, not far from Odessa, in Russia," Mr. Fidelman said. "My parents were poor. My father played many instruments, the clarinet best of all, and taught music in a modest way. I don't think he ever really foresaw a career for me. I gained some proficiency, first, I think, on the clarinet. When I was four or five I could play melodies.

Why He Chose the Violin

"Then, I think before I was six, I made a momentous decision. I decided I wanted to play the violin and not the clarinet. I remember very well what it was that convinced me. I noticed that in playing the violin my father could still carry on a conversation, but in playing the clarinet he could not talk. Therefore, it must be much nicer to play the violin. So I told my father I wanted to be a fiddler, not a clarinet player.

"My father gave me my first lessons. But it was my mother who really decided that I should have a career. It was decided I should go to some better teacher than was available about Rovno. But we had no funds. Then it was that my mother proved her heroic nature. Armed with a letter from an influential woman to a lawyer in Petrograd, she went with



Sascha Fidelman, Prominent Violinist

me to Warsaw, such little money as could be got together going to pay the expenses of our travel. There, I was given the benefit of a fund that had been established to enable especially talented students to obtain lessons without cost to them.

"I studied with Professor Gromsky in Warsaw, and earned a little money now and then by playing here and there. Meanwhile, my heroic mother was doing sewing to supplement what my father could send us from Rovno to pay for our room and our food. For two years she remained with me in Warsaw, far from our home, sacrificing everything to get me started.

"Later I was admitted to the Warsaw Conservatory. I was classed as a particularly talented pupil and, because of this, did not have to pay for my lessons there. Professor Stanislaw Barcewitch, who later became the director of the Conservatory, was my violin master.

"At the end of four years, when I was fourteen, I was presented with a diploma, and was offered the place as first violinist in the Warsaw Philharmonic orchestra. But my mother and my friends believed I should not become an orchestra player so young, but should strive to continue my studies and perhaps climb higher. I heard Kreisler play and was fired with ambition to be like him and to become a great artist of the concert stage.

Continues Studies in Berlin

"But where should I go now? With my mother's help I had managed to get a little money ahead. For I had been teaching, even as a boy. Although Russia has very fine musical institutions, everybody talked of the great specialists I could find in other lands. I was urged to

America Furthest From His Thoughts When War Cuts Him Off From Russia and Germany—Soon to Be Citizen

go to Berlin or Paris. Taking my slender savings, I decided to go to Berlin.

"Again I was able to get my lessons without charge. Because of the talent I was able to demonstrate, I was admitted to Klindworth-Scharwenka Konservatorium, and there I received very fine instruction from Professor Issay Barmas. In 1908, when I was 17, I won the conservatory prize for violin playing, and was presented with a very fine violin.

"Soon afterward, Fritz Kreisler, then in Berlin, heard me play, privately. I was very nervous, but, to my surprise, he asked me to play one number after another, and himself played the accompaniments for me. He called in Achille Rivard, a well known French violinist then in Berlin, and asked me if I would mind repeating some of the numbers. When I had finished I found that I had been playing more than two hours for the master.

"That led to one of the great surprises of my life. Mr. Kreisler told me that my technique was admirable, and that if I desired help with my interpretations he would be glad to have me come to him. Of course, I was overjoyed. For a year and a half I had the benefit of Mr. Kreisler's instruction and advice.

"All this instruction was without charge. It was difficult enough to find money for living expenses. In Berlin, as in Warsaw, I did some teaching. Happily, I was supplied with free tickets to concerts in Berlin, and my poverty did not prevent my hearing much good music.

"In 1910 I made my debut in Berlin. My reception was more enthusiastic even than I had hoped for. I subsequently played in Hamburg, Nuremberg, Berlin, Breslau, Waldenburg, Frankfurt and other German cities. I appeared as soloist with the Berlin Philharmonic, and went to England in 1912, where I was soloist with Sir Thomas Beecham's Symphony Orchestra. Berlin was my headquarters, and in 1914 I felt that the road was clear and straight for me.

In Holland When War Came

"I went to Holland during the summer of that year, expecting to be gone only a few weeks, leaving all my belongings and most of my earnings in the German capital. Like a bolt out of a clear sky came the war. I was unable to get back to Berlin, and I went to England. There I remained for nearly a year. As it became more evident that the struggle was settling into a deadlock which might last years, I decided to come to America. Until then, I had regarded this country as the place to go to after I had made a big European reputation, but not before.

"I reached New York in October, 1915. Not long afterward I met a trombone

player who had been a fellow student with me in Warsaw. On his advice I joined the Musicians' Union. As for the rest—well, I am here in the most wonderful country in the world, making my way."

Mr. Fidelman's European reputation soon brought him to the eyes of Hugo Riesenfeld, who selected him as concertmaster of the Rialto orchestra. Subsequently he became concertmaster of the Russian Symphony, and went on tour with it in that capacity and as soloist. He has continued as concertmaster with both organizations. He is now preparing for concert appearances next season, and has fully decided, he said, to make New York his home, and expects his final citizenship papers in October.

"I see simply limitless musical opportunities in America," he said, "as it is the future music center of the world. But it needs a national conservatory. Then the gifted but poor boy will have the same chance I had in Russia."

OSCAR THOMPSON.

MISS DAVIES IN CANADA

Montreal Mezzo-Soprano Pleases Her Fellow Citizens

MONTREAL, CAN., March 6.—Penelope Davies, mezzo-soprano, from New York, gave a recital of unusual excellence before the Ladies' Morning Musical Club, at the Ritz-Carlton on Thursday morning, March 4, with Maurice La Farge at the piano. Miss Davies, who is a Canadian girl, proved that her study in New York over a period of years has been worth while, her presentation of her program being that of a serious and well-equipped artist.

A wide range of songs included classics of Rossi, old English pieces of Purcell, French songs of Franck, Poldowski, Borodine, Pierné and an American group by Woodman, Hageman, Kramer, Crist and H. T. Burleigh. Miss Davies's powers of interpretation were admirable in all styles and she was heartily applauded. Another French group closed the list, including Bourgault-Ducoudray's "Ma douce Annette," and songs by Holmes, Saint-Saëns, Tremisot and Fourdrain. She was encored several times. Mr. La Farge played her accompaniments in artistic fashion.

Kreisler Hailed in Spartanburg, S. C.

SPARTANBURG, S. C., March 12.—Fritz Kreisler was heard in recital under the auspices of Coverse College and the Woman's Music Club, Mary Hart Shaw, president, on the evening of March 8. Mr. Kreisler offered a fine program, including two concertos by Vivaldi and Viotti, together with various transcriptions and a group of his own compositions. He was applauded tumultuously after every number and was generous in giving encores.

Glenn Dillard Gunn to Teach at Chicago Musical College

Glenn Dillard Gunn, the pianist-composer, conductor, and for a number of years music critic for the Chicago Daily Tribune, has just closed negotiations with Carl D. Kinsey, manager of the Chicago Musical College, to join the faculty of that institution. He will begin his work in September.

KARLE'S ENTIRE SEASON 1920-21 has been sold by this office from Sept. 15 to April 14, 1921, excepting a reservation of time for fifteen dates from Jan. 18 to Feb. 18, 1921, for territory covering Ohio, Michigan, Indiana, Illinois and Wisconsin, and our recital dates in the larger cities. Total engagements now booked 81.

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ELEANOR BROCK

ACCLAIMED IN JOINT RECITAL WITH ALESSANDRO BONCI

Some Enthusiastic Remarks Concerning the Debut of This "YOUTHFUL AND PREPOSSESSING AMERICAN SOPRANO"

With her first number Eleanor Brock demonstrated a clear title of "The Southern Lark." WITH A VOICE OF VELVETY SMOOTHNESS AND OF EXQUISITE QUALITY this vocalist sang with the joyous notes of the herald of the morn. Her liquid notes came with a flow of sustained beauty that has been heard but seldom here. Miss Brock's charming personality is an exquisite reflection of HER SUPERB VOCAL GIFTS.—THE JOHNSTOWN DEMOCRAT.

Miss Brock, an American concert debutante, proved that her title of "The Southern Lark" is a fitting tribute. Her voice is a sweet, lyrical soprano WITH TONES THAT ARE AS TRUE AND CLEAR AS A BELL. Her abilities in the upper register were well displayed in Bishop's "Lo! Hear the Gentle Lark," WHERE HER TONES WERE BEAUTIFULLY PURE. She was at her best perhaps in "Theme and Variations" by Proch, WHERE HER VOICE SOARED IN ALLURING RANGES. Her work certainly promises to assure her a place as ONE OF THE COMING AMERICAN ARTISTS.—ANN ARBOR, MICHIGAN, DAILY.

ELEANOR BROCK HAS A FLUTE-LIKE VOICE, SILVER CLEAR AND ABSOLUTELY IRREPROACHABLE ON INCONCEIVABLY HIGH NOTES WITH ITS BEAUTY, undiminished by any irritating, mouth-filling volume of noise in breathing. Her breath control is AS FAULTLESS AS HER VOICE IS SWEET. She completely captivated each and every one in the audience.—ALTOONA TIMES.

Mr. Bonci had an admirable singing companion in Miss Brock, whose Dainty Flute-like Trills display a voice control that is truly fascinating. Miss Brock opened the well selected program, her numbers including a few songs by Handel. Proch's "Theme and Variations" was one of the best numbers sung by the soprano. In her duets with Mr. Bonci, the great tenor's voice control was beautifully attuned to the gentler purity of the soprano, their notes blending in a true duet harmony.—ALTOONA MIRROR.

It was in the singing of the "Theme and Variations" by Proch that the youthful singer's voice and art reached their fullest expression. THIS NUMBER, WITH ITS VARIETY OF COLOR, ITS RUNS, TRILLS AND RAPID PASSAGES WAS INTERPRETED WITH THE ADEQUACY, SKILL, UNDERSTANDING AND TECHNIQUE WHICH COMBINE TO FORM PURE MUSICAL ART. The audience listened with tensely and with the keen pleasure that was born of confidence that the singer could and would leave no beauty of the composer's creation unrevealed. At its close applause burst forth unbidden, and the singer was forced to acknowledge time and again the extraordinary fervor of the ovation. Then again in the second part of the program, in the Bellini's famous aria, MISS BROCK'S VOICE WON A TRIBUTE THAT WAS UNMISTAKABLE AND JUST. In varied beauty of her tones, flexibility and ample reserve of power, THIS NUMBER WAS THE GREATEST TRIUMPH OF HER PROGRAM. She was called back again and again and finally she sang simply and sweetly "The Last Rose of Summer."—MORGANTOWN POST.



Photo by Mishkin, N. Y.

ELEANOR BROCK

Miss Brock is young, lovely, gracious and winning. BUT FAR MORE SHE IS A RARE SINGER. HER GIFT OF VOICE IS RARE AND HER USE OF IT IS STILL MORE RARE. As a song artist she is practically alone among the sopranos who appeared here. The four songs with which she began served to disclose THE PUREST OF VOICES, BEAUTIFUL, CLEAR AND BIRDLIKE. In the "Theme and Variations" by Proch, which was one of her best numbers, there was opportunity to show the complete command of her resources of flexibility, breath control, sweetness of tone and all the other technical equipment of which she is possessed. After finishing her encore, "Home, Sweet Home," there was scarcely a dry eye to be found in the large and spellbound audience.—MORGANTOWN NEW DOMINION.

Bonci shared the honors with Eleanor Brock, a young and prepossessing American soprano. Her start was inauspicious. Though her singing was at every moment unflinchingly correct in tempo and pitch, she was palpably suffering from stage fright. Later, however, a series of TRILLS AND ROULADES gave her a better opportunity, FOR IN FLORID PASSAGES SHE PLAINLY EXCELS. At the finish of the first part of the program she ended a duet with Signor Bonci WITH A FINE FULL-THROATED CLIMAX, stirring the audience to a great demonstration AND WINNING THE ENTHUSIASTIC APPROVAL OF THE TENOR HIMSELF. The soprano sang the difficult "Theme and Variations" by Proch, ACQUITTING HERSELF SPLENDIDLY, ESPECIALLY IN THE COLORATURA PASSAGES. Even better was the Grieg "Solveig song" which served as an encore, sung more gently and softly than usual. The final number of the concert was a duet from "Elisir d'amore." It was happily and vigorously done, THE YOUNG SOPRANO COVERING HERSELF WITH GLORY.—BROOKLYN STANDARD-UNION.

Miss Brock opened the program, which included "Oh! Had I Jubal's Lyre" and "Care selve" by Handel and Bishop's "Lo! Hear the Gentle Lark." She has a charming presence, and is a young artist of much promise. She later gave "Theme and Variations" by Proch and the aria "Qui la voce" from Bellini's "I Puritani," which gave her delightful opportunity to show EXCELLENT COLORATURA WORK AND THE MARVELOUS PURITY AND SWEETNESS OF HER VOICE. The duets with Mr. Bonci were sung in a forceful, dramatic manner, their voices blending beautifully.—WASHINGTON EVENING STAR.

Miss Brock is a young singer with a very high COLORATURA VOICE OF EXQUISITE LYRIC QUALITY. HER PHRASING IS GOOD AND SHE HAS DELIGHTFUL STYLE IN SINGING.—WASHINGTON POST.

The first two songs, "Oh! Had I Jubal's Lyre" and "Care selve," enabled her to show MARVELOUS BREATH CONTROL AND BEAUTIFUL CLARITY OF TONE. The Last, "Lo! Hear the gentle Lark," by Bishop, as well as "Theme and Variations" by Proch and the aria "Qui la voce" from "I Puritani," gave her opportunity to show THE EXCELLENCE OF HER COLORATURA.—WASHINGTON HERALD.

Miss Brock has a VERY LOVELY QUALITY OF VOICE. Her coloratura was SMOOTH AND MUSICAL.—WASHINGTON TIMES.

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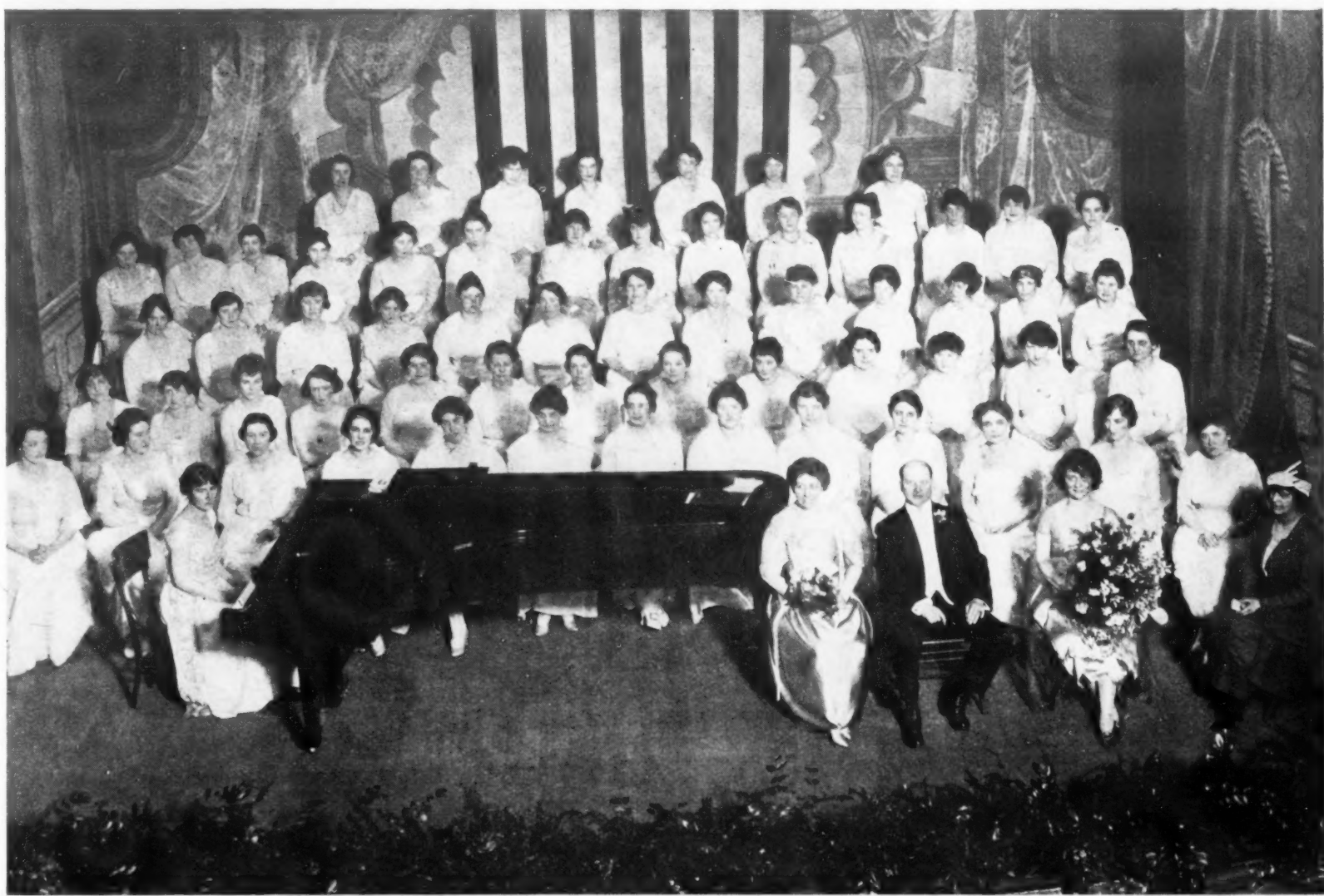
New York

Artistic Program Wins Honors for Well-Drilled Tacoma Chorus

With Sophie Braslau as Soloist, Ladies' Musical Club Gives Notable Mid-Winter Concert Under Able Leadership of Frederick W. Wallis—Local Pianist in Recital

TACOMA, WASH., March 12.—With Sophie Braslau, contralto of the Metropolitan Opera Company, as soloist, the chorus of the Tacoma Ladies' Musical Club, Frederick W. Wallis, conductor, added to the observance of National Song Week here through its annual mid-winter concert, given at the Tacoma Theater on Feb. 26. A notable feature of the choral presentations was the singing of the long and difficult numbers entirely without scores, the large chorus seeming a unit in artistic and finished expression under the director's baton.

Mr. Wallis was several times recalled to the platform, the enthusiasm of the audience being especially manifested at the close of the beautiful cantata, "Saint Mary Magdalene," by Vincent d'Indy, given by the ensemble, with Miss Braslau in the solo parts. The singer, who appeared for the first time in Tacoma, was presented under the management of Bernice E. Newell. Her charming personality added to the delight of the audience in the superb voice, versatility, and fine musicianship revealed in her interpretations. Especially of note were her interpretations of Russian and Italian numbers. Eleanor Scheib at the piano gave fine support to Miss Braslau. For the chorus, Emmeline Powell, a Tacoma pianist, proved an able accompanist. A successful recital was given at the Cornish Little Theater in Seattle on



The Tacoma Ladies' Musical Club, Frederick W. Wallis, Conductor, and Sophie Braslau, Soloist

Feb. 24 by Doris Newell, Tacoma pianist, daughter of Mrs. Bernice E. Newell, of Tacoma, assisted by Mrs. Donald Dilts,

soprano soloist of the First Presbyterian Church of this city. The program was composed of modern work for the piano

and groups of songs by Miss Newell, effectively presented by Mrs. Dilts. A. W. R.

MUSIC IN NEW BEDFORD

Massachusetts Town Presents Mme. Sundelius and Guy Maier

NEW BEDFORD, MASS., March 8.—The Cercle Gounod, Rodolphe Godreau, conductor, has been very active since the first of the year. This organization, consisting of a chorus and orchestra, gives excellent concerts at an exceedingly

low figure. At the first concert, the soloist was Marie Sundelius of the Metropolitan Opera Company. Other soloists have been Mrs. Beryl Smith Moncrieff, violinist; Mrs. Stella H. Godreau, pianist; Sydney Cornell and Charles J. Tanner, tenors; Alcide Payette, baritone; William H. Hill, bass; Florence B. Sykes, soprano; Mary Jordan, contralto; Stella Barnard, pianist; Jeanette Vermorel Neyland, violinist;

Maud Marceau Power, pianist; J. Evans Magoon, trombonist, and Helen A. Souza, soprano.

Guy Maier, pianist, recently gave a pair of concerts in the High School Auditorium, both of which were heard by large audiences.

Thomas Wilfred, the English lute-player, was also heard in the Odd Fellows' Hall under the auspices of the Catholic Woman's Club. A. H. R.

Cortot Thrills San Diego

SAN DIEGO, CAL., March 3.—Alfred Cortot, the French pianist, not only thrilled, but entirely captivated his large audience when he appeared at the Spreckles Theater for the Amphion Club last evening.

The theater was packed to the doors and a more enthusiastic audience could not have been wished for. Mr. Cortot's program consisted of the Vivaldi concerto, a group of the modern compositions and two groups of the works of Chopin. W. F. R.

The Central Library of Portland, Ore., issued 1273 music books during January to Portland subscribers. The week of grand opera and the unusual number of concerts during the month were responsible for the increased demand.

MUSICAL EVENTS AT VASSAR

Stransky and Damrosch Forces Provide Programs in Poughkeepsie

POUGHKEEPSIE, N. Y., March 8.—The fourth of the Marston concerts at Vassar College by the Philharmonic Orchestra of New York was given on Feb. 21. The program, which included the Franck Symphony, was enthusiastically received. Other numbers were the "Romeo and Juliet" Fantasy, Tchaikovsky; Saint-Saëns' "Danse Macabre"; Wagner's Prelude and "Love Death" from "Tristan and Isolde"; and the Chabrier Rhapsody, "España."

On Feb. 25 Alois Havrilla, Slovak baritone of New York, gave a song recital at Vassar College. Mr. Havrilla possesses a voice of beautiful quality, which he uses with considerable skill. Arthur Hague at the piano proved that he is a musician of attainments.

The third concert in the Dutchess County Musical Association's course presented the New York Symphony, with George Barrère as soloist. The orchestra played with finish and was well received. Mr. Damrosch granted as an encore, "Intermezzo" and "Perpetual Motion," Moszkowski. E. W. G.

THE CINCINNATI SYMPHONY ORCHESTRA

EUGENE YSAYE Conducting

What Others Think

HENRY T. FINCK, EVENING POST—"I expected a great deal from Mr. Ysaye, but I was taken off my feet by the splendid vitality he put into the Franck symphony. I did not know there was so much red blood in it as played by the well balanced Cincinnati Orchestra under Ysaye's leadership."

CLARENCE BAWDEN, PHILADELPHIA PRESS—"Frankly we must congratulate Cincinnati on maintaining such an excellent organization."

JOHN H. RAFFERTY, N. Y. MORNING TELEGRAPH—"The Cincinnati Orchestra compares favorably in all respects with those great symphonic bands to which we have been accustomed to yield foremost rank."

RALPH HOLMES, DETROIT JOURNAL—"The most thoroughly satisfactory concert it has ever given in Detroit was provided by the Cincinnati Symphony Orchestra under Eugene Ysaye in Orchestra Hall, Tuesday night."

ALVIN WIGGERS, NASHVILLE TENNESSEAN—"The virtuosity of the individual players and the technical finish of this remarkable organization excited even more admiration than last year."

NEWS-SCIMITER, MEMPHIS—"A fine orchestra with a wonderful conductor."

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THELMA GIVEN

THELMA GIVEN WINS AUDIENCE BY EXQUISITE TOUCH ON THE VIOLIN. Auer's only American girl pupil performs the exacting Paganini Concerto in D major.

Philadelphia Ledger, March 6, 1920

TRIUMPHS WITH PHILADELPHIA ORCHESTRA

MARCH 5th and 6th, 1920

Thelma Given, the violinist, was the soloist for the afternoon concert of the Philadelphia Orchestra yesterday. The death of Maud Powell and the protracted absence of Kathleen Parlow in Europe, leave Miss Given almost alone to represent in America the tradition established by the foremost feminine violinists. She chose to play the Paganini concert in D major for violin and orchestra. She made a rarely attractive picture in her white frock as she played, for her every gesture with the bow is graceful. There are no exuberances of waste motion or display, and all is violin playing sincere and passionately eloquent.

*(The Philadelphia Ledger,
March 6, 1920)*

Thelma Given has the honor of being the only girl pupil of Leopold Auer, whose pupils are unquestionably among the foremost violin virtuosos of the younger generation. In common with Heifetz, Elman and Seidel, Miss Given possesses what can only be described as the characteristic "Auer tone," a tone of mellow smoothness and golden beauty, combined with facile technique. But this 24-year-old American girl of striking appearance also has pronounced individuality of her own when she plays. Her tone is full and round, of the strength gen-



THELMA GIVEN

erally termed "masculine," and she encompassed the many pyrotechnical tricks in which this Paganini concerto abounds, with ease and certainty.

*(Philadelphia North American,
March 6, 1920)*

A new violinist—at least new to Philadelphians—Thelma Given—made a favorable impression in an excellent performance of the Paganini D major concerto. Miss Given was recalled several times and had a fine reception.

*(Philadelphia Record,
March 6, 1920)*

The assisting artist of the occasion was Miss Thelma Given, who had elected to be heard in the D major concerto of Paganini and whose technique very well sustained the severe test which the difficulties of that work, with its high harmonics, its double stoppings, its rapid staccato and its adventurous leaps from one extremity of the scale to the other, inexorably imposed. It is merely a show piece, but it served to indicate that Miss Given has a great deal of talent and that she has benefited from the authoritative instruction of which she has been the recipient. It may not unreasonably be expected that she will eventually fill the place made vacant by the late Maude Powell's lamented death.

*(Philadelphia Enquirer,
March 6, 1920)*

Miss Given is a tall, slender young girl, with much fluffy dark hair surrounding an attractive face, and the favorable impression made by her personality and manner is but a preparation for the genuine admiration due her as a real artist of the violin. The Paganini concerto in D major is no "child's play" for any player, but she reached its intricate requirements with skill and musicianly feeling, giving charm to measures that are more showy and superficial than profound.

*(Evening Bulletin,
March 6, 1920)*

EXCLUSIVE MANAGEMENT, HAENSEL & JONES, AEOLIAN HALL, NEW YORK

Schumann Club Announces Composers' Contest as It Celebrates Its Seventh Anniversary

Dinner Given by New York Women's Chorus Brings Many Representative Musicians Together—Deems Taylor Outlines Purposes and History of Organization—Conductor Stephens Gives Out Details of Competition

SOME 250 persons interested in the welfare of the Schumann Club of New York City had an opportunity on the evening of Tuesday, March 9, to foregather in the Hotel McAlpin to celebrate at the banquet table the seventh birthday of this unique women's chorus.

The Schumann Club stands apart from most other women's choruses in that its sole purpose is "the promotion of musical culture" and it does not concern itself with social gatherings. Its concerts, each season, under the leadership of Percy Rector Stephens, bring forth programs of distinctive artistic value, especially because they depart from the beaten track of music for women's voices and present art-songs, characteristic of song recitals and arranged for the club by Deems Taylor.

Mrs. William T. Mullally, president of the club, acted as toastmistress, providing spirited and adroitly adjusted introductions to the five speakers of the evening. Deems Taylor, whose compositions and arrangements have figured so conspicuously in the career of the club, told something about its history and hopes. "Originally," he said, "the idea was to give concerts, and turn the proceeds over to a fund to aid struggling young girl musicians. After the first concert, when the profits were counted, it was decided to let the young girl musicians go on struggling."

He declared that the club found itself dissatisfied with the prevailing range of music for women's voices, nearly all of which concerned itself with babies, pansies, daisies, roses and spring, with not infrequent references to mice and kittens and such grotesque themes as the probable resulting phenomenon of trees growing upside-down. It was for the purpose of making available a dignified and artistic song literature that Mr. Stephens and he had collaborated on the programs which had engaged the efforts of the club.

Sigmund Spaeth, former music critic of the New York *Evening Mail*, gave an interesting talk on folk music and Mrs. Frank Seiberling, president of the National Federation of Musical Clubs, assured the diners that she would exert the full influence of her office to bring the work of the Schumann Club to the serious attention of the four hundred organizations represented in the Federation. She made a plea for self-expression in music through the organization of community choruses in every city, town and village in the country.

Robert Benchley, formerly managing editor of *Vanity Fair* and now literary editor of the New York *World*, said he had been invited to make an address on the "Boyhood of Meyerbeer."

"As I know less about Meyerbeer than does any man living, I feel particularly



Photo by Illustrated News



Photo by Illustrated News

From Left to Right: Percy Rector Stephens, Conductor; Mrs. W. T. Mullally, President of the Schumann Club, and Deems Taylor, Composer

qualified to discuss this subject," he remarked, "for I shall not be accused of bias or prejudice. The fact of the matter is I never even knew that Meyerbeer had a boyhood."

Instead of making a conventional after-dinner talk, Percy Rector Stephens, conductor of the club, announced that a friend of the organization, whose identity could not be made known, had agreed to contribute funds for the inauguration of a prize competition for composers. He outlined the details as follows:

The Schumann Club of New York offers two prizes for compositions for women's voices, as follows:

- For the best unpublished cantata or other choral work between ten and twenty minutes in length—\$400.
- For the best unpublished part song not exceeding ten minutes in length—\$200.

CONDITIONS

- This competition is open to any composer, of any nationality or citizenship.
- Both works are to be written for three or four part chorus of women's voices, with piano accompaniment. The cantata may also be scored for a small orchestra (strings, wood-wind, two horns, harp and timpani). The number of voice parts may be increased on occasion and incidental solo parts (women's voices only) may be introduced. Composers should have in mind a chorus of from forty to ninety voices. Idiomatic and effective writing for the voices will be considered a prerequisite in making the awards.
- The choice of text is left to the composer, though secular subjects are preferred. The original texts may be in any western European language, but if in any language other than English, it must be accompanied by a worthy and singable English translation. The literary merit of the original text will be a factor in determining the awards. Final decision as to the singing qualities of any translation shall rest with the judges of the contest, and if in their opinion the (translated) English text of an otherwise prize-winning composition be found unworthy, the club reserves the right to have an adequate English translation made at a cost not exceeding in the case of the cantata \$30, and in the case of the part song \$15; this cost to be deducted from the prize award.
- Works submitted must be original and unpublished. No arrangements or transcriptions, and no compositions that have already been performed or published, can be considered.
- Every composition submitted must be signed with a device or fictitious name and must bear no markings that would tend to reveal the composer's identity. Every manuscript must be accompanied by a sealed envelope bearing the same device or fictitious name outside, and containing the following enclosures: A. The composer's real name and his address; B. Documentary proof, in the form of a release by the author or evidence of expiration of copyright that the composer has the right to use and publish the text without further negotiations; C. A release signed by the composer giving the Schumann Club of New York the right of a first public

performance of the work without payment of any fee or other consideration; this release to be operative only in case the composition is awarded a prize in this contest; D. Stamps or money order to cover return postage. Failure to include any one of these enclosures may disqualify a manuscript. The manuscript with its accompanying envelope should be sent in one package by messenger, express or registered mail to the secretary of the Schumann Club of New York, 47 West Seventy-second Street, New York, N. Y.

6. A composer may submit more than one work in either or both classes, but every manuscript must be submitted as a separate entry.

7. The contest closes Monday, November 1, 1920. Announcements of the awards will be made as soon thereafter as possible and not later than January 1, 1921.

8. The awards will be made by the following committee: Dr. Frank Damrosch, Conductor of the Musical Art Society, New York; Percy Rector Stephens, Conductor of the Schumann Club of New York; Deems Taylor, Sigmund Spaeth and Frank La Forge.

9. The Schumann Club claims no rights in the prize-winning compositions except that of first performance. The club agrees to find a publisher for the prize-winning manuscripts, all royalties from such publication to go to the composers, but no composer is bound to accept this offer of publication, if he has made or desires to make other arrangements. It is planned to present the prize-winning works at the Schumann Club's April concert in 1921. Other works submitted in this contest may be performed at that time, subject to the composer's consent.

10. Manuscripts will be returned to the composers after the announcement of the awards. Every possible precaution will be taken to safeguard the manuscripts submitted, but the Schumann Club cannot assume responsibility for damage or loss of manuscripts.

11. For additional copies of this announcement or further information regarding the contest address the secretary of the Schumann Club.

Royal Dadmun, the baritone, enlivened the proceedings by singing three of Harry Burleigh's Negro spirituals, "Just the Same To-day," "Hard Trials," and "Didn't It Rain!" There was so much applause for his genuinely excellent singing of these characteristic songs that he was obliged to add an encore, Moussorgsky's "Song of the Flea," which he sang with convincing dramatic power.

The guests of the club and the particular branch of music they represented were: Dr. Frank Damrosch, choral conductors; Sigmund Spaeth, critics and musicographers; Deems Taylor, composers; Richard Hageman, coaches; Reinald Werrenrath, singers; Herbert Witherspoon, voice teachers; Frank La Forge, accompanists; Pietro Yon, organists; Alexander Russell, music in universities; Harry O. Osgood, musical publications; Mrs. Frank Seiberling, National Federation Musical Clubs; Paul Kempf, musical publications; Mrs. Julian Edwards, State Federation of Musical Clubs; George Fischer, music publishers; Robert Benchley, the laymen, and Mrs. David Allen Campbell, musical publications.

Among others well known in musical circles who attended the dinner were Mr. and Mrs. Paul Althouse, J. Frank Aldrich, David Bispham, Mr. and Mrs. Royal Dadmun, Gretchen Dick, Grace Hornby, Dicie Howell, Joseph Priaulx, Harry Spier, Porter Steele, George Chittenden Turner, Frederick Vanderpool, Louis Dressler and Frederick Cheeswright.

The new program which Yvonne de Treville has prepared for this season's costume-song-recital will be presented at Aeolian Hall on the evening of April 10. In this recital Mme. de Treville will have the assistance of the composer, Claude Warford, while the alternating groups will comprise violin numbers presented by Ruth Kemper. All the artists will be in the costume of the epochs of the songs.

NEW RUSSIAN VIOLINIST MAKES HIS DEBUT HERE

Sasha Culbertson Welcomed by Large Audience in Carnegie Hall—Plays Worthy Program

A large audience, composed to a considerable extent of his countrymen, gave welcome to Sasha Culbertson, a new Russian violinist, at Carnegie Hall on Monday afternoon, March 8. Mr. Culbertson is a youth of modest bearing and agreeable presence, suggesting in appearance a diminutive Kubelik. That he is serious in his attitude and desire to be judged seriously was clear from the inclusion in his program of works so uncompromising as Beethoven's G Major Sonata and the Bach Chaconne. More of the earthy earthy were Vieuxtemps's E Major Concerto and short pieces of d'Ambrósio, Roderick Bass and Paganini.

Mr. Culbertson was handicapped by the size of Carnegie Hall, nor did he effect any depth of impression in the Beethoven Sonata, in which he enjoyed worthy co-operation from his accompanist, Emanuel Balaban. He played with exceedingly small tone and a style hardly adapted to the work, though with evident seriousness of purpose and without disturbing mannerism. In the music of Vieuxtemps he showed himself decidedly more in his element despite lapses of intonation and inefficiencies of bowing that frequently coarsened his tone. Here, however, it seemed of larger volume than in the Beethoven.

In all, Mr. Culbertson is a violinist of something more than average talents. It may be doubted that his New York debut brought forth the best that is in him. H. F. P.

A DALCROZE EVENING

Walter Golde and Edith Sullivan Exemplify His System

On the evening of Feb. 24 a Dalcroze evening was given at the MacDowell Club, New York, by Walter Golde and Edith Shear-Sullivan. Mr. Golde began the evening by reading a paper on the origin, history, aim and scope of Jaques Dalcroze Eurhythmics, explaining that the method was developed as a result of an attempt to find some means of education for the music student, whereby his faculties would be developed to serve as a basis for specialized study, Dalcroze taking the view that the student should not begin by specializing on any instrument.

Miss Sullivan was for three years a pupil of Leschetizky and also for a half year with Paderewski at Geneva and there became a star pupil of Dalcroze. She demonstrated all the different movements, then a realization of simple rhythms, Mr. Golde improvising at the piano during this. The phase of the method relating to the dance was not touched upon in demonstration, but Mr. Golde read some of Dalcroze's views on this part of the subject. The evening was an intensely interesting one, Miss Shear-Sullivan, a charming artist, presenting her part authoritatively, and Mr. Golde delivering his part in like manner.

New Concert Bureau Founded in Albany

ALBANY, N. Y., March 14.—The Capitol Concert Bureau, Inc., has been organized in Albany with the following officers: president, Louis F. Schutter; vice-president, James S. Gray; secretary, Albert Edelstein; treasurer, Edward C. Dorwaldt, Jr. The objects of the bureau will be to popularize music, to give due recognition to American music and American artists, and conduct musical entertainments in Albany and vicinity. The bureau will be under the management of Katherine O'Reilly, who managed a concert course in Albany several years ago and first brought Galli-Curci to the city. W. A. H.

Nina Morgana Wins First Point in Her Suit Against Chicago Opera Company

Nina Morgana, the young soprano, who sang with the Chicago Opera Association in Chicago during the present season, won the first step in her suit against that organization on Feb. 27, when Judge Erlanger granted her an injunction, forbidding the Chicago opera management to use her name in any of its announcements.

Mischa Levitzki, Leo Ornstein, Arthur Rubinstein and Leopold Godowsky will all appear at the Hippodrome on March 21 in conjunction with the Ampico piano, which will reproduce some of the numbers to be played at that concert.

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New York City

NEW CHORUS MAKES DEBUT IN ST. PAUL

Ellen B. Yaw Assists Orpheus Club—Symphony Gives a Benefit Concert

ST. PAUL, MINN., March 9.—A new organization is the Orpheus Club, a body of thirty St. Paul men singers who, under the direction of E. Bruce Knowlton, made their first concert appearance in the Auditorium in a performance for the benefit of the St. Paul Municipal Organ Fund. Ellen Beach Yaw was the assisting soloist. Together they made an offering frankly attuned to popular taste and appreciation. The Orpheus Club includes some fine voices, sonorous in quality and true to pitch, which were employed in a fair balance to an expression of the joy in singing which contributed, probably, the most admirable and praiseworthy element of their vocal exercise. The enjoyment of the singers communicated itself to the large audience through a varied selection of songs beginning with Dudley Buck's fine "On the Sea," the same composer's arrangement of "Annie Laurie," and an Emerson-Verdi collaboration of "Oh, Hail Us, Ye Free," from "Ernani."

Ellen Beach Yaw's contribution was a liberal one. Her phenomenal range permitted remarkable vocal accomplishment in the matter of top notes, while a well-developed middle register gave variety and character to her work. An astonishing laryngeal agility made the singer's imitations of bird notes, notably in "The Skylark" (Ellen Beach Yaw), something to conjure with, while an almost breathless *pianissimo* gave realistic quality to the echo effects employed. Several songs were repeated. Georgiella Lay was Mme. Yaw's accompanist. She also played Liszt's "Venice and Naples." Carl Jensen accompanied for the chorus.

A second "organ benefit" was tendered by the Minneapolis Symphony and Aurelia Wharry, local soprano, in the Auditorium last night. Orchestral numbers

of proven popularity, the soloist, popular prices, the object,—these combined to draw a capacity house. Berlioz's "Rakoczy" March was the opening number. Michael Kasanoff, assistant conductor, wielded the baton in the place of Emil Oberhoffer, who was ill. The distinct efficiency of the body of men was never more in evidence. Lacking the presence of their accustomed inspiring leader, they played with notable conscientiousness and all possible effectiveness within the scope permitted. The Overture to "Mignon," Smetana's "River Moldau," Grieg's "Peer Gynt" Suite, Liszt's Hungarian Rhapsody, No. 2, with harp cadenza by Henry J. Williams, "Under the Lindens" from Massenet's Suite, "Alsatian Scenes," Chabrier's Spanish Rhapsody and the Strauss "Blue Danube" Waltzes comprised the program.

Miss Wharry made a successful appearance in the arias, "Per non penar," Astorga; "Strana," Tirindelli, and "Un bel di" from "Butterfly." The voice was smooth, clear and resonant. Commanding intelligence, a fine stage presence and becoming dignity marked her appearance. Two encore numbers were given.

F. L. C. B.

Langenhan Rouses Admiration at Brooklyn Hospital Concert

A fine concert was given at the installation exercises of Judge Jacob S. Strahl as president of the Bikur Cholim Hospital at the Brooklyn Academy of Music on the evening of March 6. Christine Langenhan, soprano, made an excellent impression in an aria from Mascagni's "Cavalleria." She was also heard in a group of Russian, English and Jewish songs. The soprano was many times recalled for encores. Other artists on the program included Eugenie de Primo, pianist; Serge De Zanco, tenor, and Mme. Shomer-Rothenberg, interpreter of Jewish folk-songs.

A. T. S.

The St. Cecilia Club, Victor Harris, conductor, will give its last concert for the season Tuesday evening, March 23, at the Waldorf-Astoria. The program will include a number of works specially composed for this club. Rafaelo Diaz, tenor of the Metropolitan, will be soloist.

VIENNA'S MUSICAL SEASON RESUMED

Rich Variety of Offerings After Ten Days of Closed Concert Halls

VIENNA, Feb. 14.—"Tosca" at the Staatsoper, with Alfred Piccaver as Cavaradossi, and "Tristan and Isolde" at the Volksoper with Harry Schürmann for the first time as *Tristan* (both of them American tenors), made an *embarras de richesses* after ten days of closed concert halls, opera houses, and theaters owing to the necessity of economizing with the electric light and the municipality's consequent prohibitory decree. "Tosca," newly staged and with a wonderful cast, was one of the most interesting productions of the season. Frau Jeritz is eminently suited for rôles of this kind and her singing and acting were beyond praise. Herr Duhan as *Scarpia* gave the part a new meaning and lent a tinge of nobility to one of the greatest villains of the stage. Mr. Piccaver as *Cavaradossi* gave proof again of what great strides he has made in his art, and his voice sounded finer than ever.

During the days of locked theater doors an exception was made for a benefit performance at the Theater an der Wien. The attraction of the occasion was the appearance in a Lehar operetta of Aagard Oestvig, the Swedish tenor, who is now on leave from the Staatsoper. These are busy days at the Staatsoper, where a number of revivals are in preparation, among them Mozart's "Cosi fan tutte," which has not been heard in Vienna for many years. Schrecker's new opera, "Die Gezeichneten,"—"The Branded"—is again postponed on account of the inability of the composer to be present.

The splendid baroque gala hall of the Ministry of Finance was the scene a few evenings ago of a unique musical entertainment for the benefit of the "Salzburg

Festspielhaus," a structure on the plan of the Festival House at Bayreuth, planned for special festival performances and Mozart works in particular. Besides the usual admission ticket, it was necessary to have become the purchaser of a building-block, for the sum of at least 500 crowns, which, small as it may seem in view of the exchange rate, is nevertheless accounted a large sum here. The program began with the fantasia for piano, charmingly played by Georg Szell, and the duet from "Figaro," by Lotte Lehmann and Herr Duhan. Then followed a sort of Strauss program, several of his most beautiful songs and, for the first time in Vienna, selections from his arrangement of Molière's "Bourgeois Gentilhomme." Strauss himself conducted the orchestra, which consisted of thirty-five members of the Philharmoniker.

The latest Philharmonic program contained selections from the music written by Weingartner to his revised German version of Shakespeare's "Tempest." The Haydn Variations by Brahms and Beethoven's Fifth Symphony, beautifully played, formed the opening and closing numbers of this concert. Another interesting novelty at a recent symphony concert was a composition by Erich Korngold, entitled "Sursum Corda," a symphonic overture, which was received with marked favor. It shows plainly how greatly Korngold's creative power is based on his mastery of form. The orchestration is splendid, and by simplest means fine effects are produced. The dramatic element that characterizes the young composer's work, is strongly evident. The program further contained three short interludes from his music to Shakespeare's "Much Ado About Nothing," charming little pieces, full of melody and originality.

An amusing experience was a recent piano recital by Giovanni Piccini, who alleges to have discovered a new use of the pedals, and in fact produced some good effects in a Beethoven sonata. But he is only a mediocre player and endeavored to produce an impression by describing it as a "linear vision, intertwined with sound waves," leaving out, however, important parts. He further played Debussy and Chopin, stating the latter's G Minor Ballade to be "Cries of Red Tears," and the A Flat Major Polonaise the "Cheerful Emigration of a People to a Land of the Sun." After this sample of futurism there is no need of eagerness for the "good time coming."

ADDIE FUNK.

Max Jacobs Gives Five Concerts in Six Days

Max Jacobs, the New York violinist, made five concert appearances within six days' time recently, playing at Beethoven Hall, New York, on Feb. 18; at Paterson, N. J., on Feb. 20; at Cooper Union, New York, on Feb. 22; at the Seventy-first Regiment Armory, Feb. 23, and at the Little Theater with his string quartet on the following day.

Now that the influenza has passed, the epidemic having temporarily broken the ranks of this organization, the MacDowell Orchestral School has resumed its rehearsals at the Yorkville Casino, under Mr. Jacobs's baton, where both professional and non-professional players may gain experience in orchestral playing.

Mrs. Bready Gives Fifth Opera-Recital in Lakewood, N. J.

LAKEWOOD, N. J., March 6.—On Thursday evening Mrs. George Lee Bready of New York, gave her fifth recital at the Laurel House. It was the first of a supplementary series to the four which she gave with such success in January and February. The opera-recitals are under the direction of the local Y. W. C. A., meeting with such acclaim that two have been added to the four originally planned. Mrs. Bready gave in January "L'Amore dei Tre Re" and "Samson and Delilah," in February "The Blue Bird" and "Pelléas and Mélisande," while on Thursday evening Puccini's "Tosca" was her subject. The final recital is to be given after Easter, the opera not having yet been chosen.

Son Born to Mr. and Mrs. P. A. Yon

Pietro A. Yon, the distinguished organist and composer, was presented with a baby son by his wife on Thursday, March 4. Mr. Yon returned to New York from his Western concerts a few hours after the arrival of the child. Before the happy father left New York to resume his concert tour last week both mother and child were doing nicely. The child will be named Mario after one of Mr. Yon's brothers.

HELEN TESCHNER-TAS

VIOLINIST

Her Re-entry on Concert Stage achieved with Success in New York Recital, Aeolian Hall, Jan. 22nd.

From the New York Reviews of Jan. 23rd.

THE TRIBUNE:

"An artist of excellent musical gifts . . . gave much pleasure to the large audience. Her tone was warm and fine in fiber, her intonation true, and she displayed considerable feeling for the more delicate nuances of color. . . ."

THE SUN:

"This violinist played with a good tone, of agreeable quality and with excellent intonation. Her art showed not only good scholarship, but musical feeling. There was considerable delicacy of nuances and a good appreciation of melodic outline. . . ."

THE TIMES:

" . . . her powerful tone, endowing the classic 'Bach's Chaconne' with its due musical feeling."

THE EVENING MAIL:

"She has the depth of tone and legato which make the andante movement of Tartini's G minor sonata inspiring, and the elasticity to disclose the elusive charm of the presto. In real Mozartian style and spirit she played the A major Concerto. In that and the Bach Chaconne she proved a resourceful technique and a broad musicianship . . . fine balance and reserve in her playing. . . ."



SECOND NEW YORK RECITAL, AEOLIAN HALL, MONDAY EVENING, MARCH 29TH

With COENRAAD V. BOS at the Piano

Management: LOUDON CHARLTON, Carnegie Hall, New York

Lure of Broadway Nips Many Promising Vocal Careers in the Bud, Says Adelin Fermin

Musical Comedy Managers Are Too Eager for the Unfinished Artistic Product, Declares Teacher—Believes Return to Opera Bouffe would Raise Present Standard of Singing—Need of Coalition Among Pedagogues

"NO city in the world," said Adelin Fermin, the prominent teacher of singing, "has the opportunities for study that New York has. No city in the world has done for music what New York has done and is doing. It would be trite to reiterate the oft-made statement that it is no longer necessary for our young men and women to go to Europe to pursue their musical studies, but such is undoubtedly the case. The only advantage I can see in Europe, is that it is cheaper to listen to music there, and after all, most students are not over-burdened with cash. And it is all-important that students should hear the best music possible during their student days. There is no doubt that the opera here in New York is without parallel, but look at the cost! No student should miss a single opera in which Caruso sings, but few, alas, can afford to hear him in all his rôles.

"One particular fault I find in students in general, is that they lack a sense of musical values. Nearly all of them, as soon as they have taken a few lessons, think that they are ready for grand opera. Now, the number of positions open in grand opera is, of necessity, and always will be, very small. The supply of singers always exceeds the demand, small as the number of really good singers is."

"Why should there be few good singers?" asked the interviewer.

"There again, the trite, well-worn reason. They want to begin their careers too soon. It's largely the fault of conditions on the light-opera stage. If a

young man has stage-presence and a fair voice and good looks, the matter of technique is secondary with nine managers out of ten. Any old thing will go in the ordinary run of Broadway shows.

Wants Opera Bouffe

"There is a point in which America is immeasurably far behind Europe. If we were to have here the older *opéra bouffe*, then singers would realize that they had to sing in order to do these works. There is hardly a tenor rôle in one of those operas that does not have at least one high C and other things that only a well-trained tenor can do. And will you tell me the name of two light opera tenors who can sing high C? Those operas require the most finished vocal technique, distinct dramatic ability, a sense of comedy and sometimes of tragedy. They are, therefore, in many ways even more difficult than grand operas, the sole difference being that a voice of lighter caliber can be adequately used where it would be insufficient in grand opera.

"Students very seldom have any idea of their own ability. I am constantly having people without a vestige of voice come to me for advice as to what kind of singing they should go in for. I always tell them to keep out altogether. And then they think I am ignorant or disagreeable or both, when they ought to go down on their knees and thank me for telling them the truth. I don't want that sort of pupil. The teaching of singing is difficult enough anyhow without making it any harder.

"I think, that the average vocal pupil is poorly educated but if they have fine voices, the rest is not difficult to acquire.



Adelin Fermin, Noted Teacher of Singing

There is a balance in these things. As the value of the voice descends the mental equipment must ascend if one would be successful. Many singers almost without mentality, arrive on account of the wonder of their vocal equipment. Conversely, many singers with little or no voice, succeed because of their brains. It is unnecessary to mention any in either class. They are sufficiently well-known.

Duty Toward the Teacher

"I think the average student here, has a wrong attitude toward his teacher. When he has paid so much for a course of lessons, he considers all obligation to the teacher is discharged. It is not that way on the other side. I don't mean that the student should be bound to the teacher. An artist, even a budding artist should be free and unshackled.

"To come back to the question of opera. Students should go on every opportunity to hear any company do any opera. There is invariably some good singing. Frequently in obscure companies of today you hear the great singers of tomorrow. I heard Vanni Marco many times when he was singing in a small company in The Hague, and when I was a boy, being educated in a monastery in Maastricht I used to climb over the wall and go to hear the little troupe that came over from Liège. It meant a beating when I got back, and no breakfast the next morning, but I heard the opera! I remember so well that I used to sit up in the top gallery with all the factory boys. We paid a franc apiece, but everyone knew the operas and we used to sing the choruses on the way home. Do you ever hear factory operatives singing in operatic choruses here? It's because they hear more opera over there.

"And is there any reason why every city in America should not have its own opera company? Take Boston for instance. I have heard so much about the intellectual superiority of Boston, and yet they have no opera. Curious, isn't it? Is it because the people who have money are all stingy, or because they lack the education to realize that opera is one of the greatest educating forces in the world.

"I have said a lot about opera and about students, may I say something about teachers? It always seems to me a pity that they do not hold together better, that they do not have more respect for each other's work. When pupils come to me from other teachers, if I find their singing good, I invariably advise them to stay with their teachers. If all teachers could work together and quit

snatching pupils from each other, it would be so much better for them and infinitely better for the pupils. There is so much slander that it frequently makes the teaching-profession a most disagreeable one. Personally I prefer quality to quantity in the matter of pupils and I will not fill up my schedule with a lot of uninteresting material."

"How do you suggest that the coalition of teachers be brought about?"

"That I don't know, but I feel sure that if it could be accomplished, it would be for the benefit of everyone concerned. There are many teachers here whom I know only through their work and I have the highest possible respect for them. Nothing would please me better than to know that these same teachers had a good opinion of my teaching. But have they? I do not know. I do not know them, and hence their opinion of my work is as unknown to me as my opinion of their work is unknown to them.

"And now, I'm afraid I must go. I am in New York only three days a week now, but next season I shall be here all the time. It is a wonderful place, is it not? Everything in the world is right here."

JOHN ALAN HAUGHTON.

CASALS IN MONTREAL

'Cellist Gives Delayed Recital to Large Audience—Child Violinist Plays

MONTREAL, CAN., March 11.—Pablo Casals, 'cellist, was heard by a large audience on March 8. The artist was delayed by snow storms for over twenty-four hours. He gave the Sammartini Sonata in G Major, the Lalo Concerto, and a number of lighter pieces, all of which were done in characteristic style.

Florence Stern, an eleven-year-old violinist, scored an emphatic success in recital at the Monument Nationale on March 9. It was her second Montreal appearance. Her playing of the Tartini Sonata in G Minor preserved the outlines of the austere number, without losing any of its coloring. Kennedy Freeman was a discreet accompanist.

The Apollo Glee Club gave a satisfying concert, March 10, with Edith Wynne Matthison and Stanley Gardner as guest artists. Mr. Gardner was in exceptionally good form.

B. D.

Claude Warford at Rutherford

Claude Warford gave a lecture recital on "American Songs" at Rutherford, N. J., March 5. An array of imposing American songs by MacDowell, Nevin, Burleigh, Kramer, La Forge, Cox and Crist, Beach, Ware, Branscombe and Mana-Zucca, as well as several of Mr. Warford's own were sung by Elizabeth Eckel, soprano; Mary Davis, contralto, and Joseph Phillips, baritone.

NEW BEDFORD, MASS.—A benefit concert was given March 7 in the New Bedford Theater by Orcha Halprin, violinist and the Rev. Samuel Kantor, tenor of Boston.

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FRI. 8.15—*Pilgrim's Progress*. By Edgar Stillman Kelley. (1st performance in New York.) Chorus of 1,000, Children's Chorus of 600, Orchestra of 150. Mabel Garrison, Marie Sundelius, Julia Claussen, Lambert Murphy, Reinald Werrenrath, Chas. T. Tittman, Royal Dadmun, and Frederick Patton.

SAT. 2.30—Bach, Beethoven, Brahms, with Jascha Heifetz, Pablo Casals, The Bach Choir of Bethlehem and Orchestra.

SAT. 8.15—*Damnation of Faust*—Berlioz. With Florence Easton, Orville Harrold, Leon Rothier, Frederick Patton, Chorus, Orchestra

SUN. 3.00—Programme for **TETRAZZINI**. Chorus and N. Y. Symphony Orchestra of 150.

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PRESENT AMERICANS' SONGS

Royal Dadmun and Rosalie Miller Are Soloists in Boston Concert

BOSTON, March 13.—Mrs. Anita Davis-Chase gave much pleasure to a large audience last Sunday at the Copley Plaza where a program of songs largely by American composers was presented.

Royal Dadmun, baritone, and Rosalie

Miller, soprano, were the artists. Mr. Dadmun sang a lovely old Handel aria, "Si Tra I Ceppi," and the following American songs: "Tears," A. Walter Kramer; "The Poet Sings," Wintter Watts; "Roadways," John Denmore; "Dusk," Charles Repper; "So Long Ago," Miner Gallup, and "The Time for Making Songs Has Come," James Rogers. The beautiful song, "Tears," by A. Walter Kramer, was enthusiastically re-

ceived, and Mr. Repper's song, "Dusk," was another favorite on the program.

Miss Miller sang a delightful French group and the following American works: "I Heard a Cry," William Arms Fisher; "Brown Birdeen," Buzzi-Pecchia; "Japanese Death Song," Earl Cranston Sharp; "Elf and Fairy," John H. Denmore, and "Song of the Open," Frank La Forge. The artists were recalled by a delighted audience. Tea and a social

hour followed. Among the guests were William Arms Fisher, Mr. Charles Fonteyn Manney, John Denmore, Mabel W. Daniels, Charles Repper, Stephen Townsend, Helen M. Winslow and other well-known composers and musicians.

HURON, S. D.—Harold Henry, pianist, was soloist at a recent concert in the auditorium of Huron College.

Musical Comment and Current Events

By HARVEY B. GAUL

in the Pittsburgh Sunday Post

New Songs.

From the house of Harold Flammer, New York, have come four songs that put the lie to singers who say America can not write decent songs. The house of Flammer with in a comparatively short time has forged itself ahead to the place where it is now one of the foremost song publishing firms in the country. I don't know who the Flammer reader is, but he knows how to pick winners. The first of the four is a magnificent threnody by Frank La Forge called Flanders Requiem and is inscribed to Mme. Schumann Heink. It is a noble conception of an inspired, text. In the accompaniment there is a heavy figure continually enunciated that gives the work an almost funebre note. If there is a singer in Pittsburgh who wants a heroic song this is it. It requires voice and emotion and will more than repay the singer to learn it; it will also repay the audience to hear it. "The Icicle" by Carolyn Wells Bassett, is a clever conceit in which the composer has caught the dripping quality of an icicle in the accompaniment. The melody what there is of it is well managed.

For the singer looking for a contrast number here it is. It is a whimsy of the first whims. "Parting" by Frank Wright, is a tuneful piece of writing. The melody sings right along. It is lovely in its vocal aspects, and is a sure-fire encore getter, for the love lorn singer. Anne Stratton Miller has made a novel setting of Robert Louis Stevenson's "The Boats"; she called her setting "Boats of Mine". It is a straight away little song that will sing itself straight into the hearts of an audience. The accompaniment is fascinating and it follows the song along with an almost en bateau motion.

MUSIC NOTES

FLANDERS REQUIEM

Sung on her entire tour by

MME. SCHUMANN HEINK

also by Charles Carver, Aeolian Hall; Mae Atkins, Chicago and Barbara Maurel, on Tour

His new song, "Flanders Requiem," deservedly received the greatest demonstration of the afternoon!—Philip Hale.

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Just Out! Mr. LaForge's Latest Song

WHERE THE WEST BEGINS

THE ICICLE

By Carolyn Wells Bassett

Sung by

ANNA CASE, VAHRAH HANBURY, MARTHA ATWOOD, MARIE ZENDT, MARIE TIFFANY, MARY ADEL HAYS



Mme. Schumann Heink and Frank LaForge

PARTING By FRANK WRIGHT

Sung by Riccardo Stracciari

BOATS OF MINE

By Anne Stratton Miller—Published in Two Keys—also for Women's Voices

SUNG BY



CHRISTINE MILLER



MARTHA ATWOOD



ANNA CASE



EDNA DE LIMA



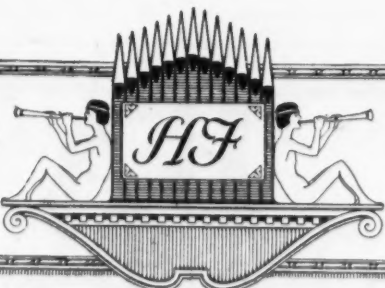
FLORENCE MACBETH

"Boats of Mine" is a classic—Anna Case. "Boats of Mine" is one of the most charming songs I have found in many a day—Florence Macbeth. I am impressed by the wonderful melodic line I find in "Boats of Mine"—Martha Atwood.

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Awakening the Child's Love of Music Through the Harp

How the Young, Naturally Attracted by the Beauty of the Instrument, Take a Real Interest in Its Music—Using Sight, Touch and Hearing to Encourage Playing—Loss of Self-Consciousness Gained Through Study of Harp

By MAUD MORGAN

BY the awakening of the love of music in the child through the harp's medium, I do not mean other than I say. It is a love of music I want to create for one and all instruments—not alone a possible harpist. Being the first harpist born in this country to receive all my musical education here, and make a début with the harp on the American stage, I had a difficult task, one which might have met with defeat had it not been for my father, G. W. Morgan, one of the great organists of his day, whose name and care gave me strength to accomplish my end.

For children the small harp of thirty-two strings works wonders, and I use it as a musical staff. One little girl of four-and-a-half years, upon being shown that the strings were red, white and blue, said to the harp: "I salute thee, the Red, White and Blue!"

My idea of using the three senses, sight, touch and hearing, came to me from a child's party I gave while visiting in Ontario. I had been playing constantly for friends while there. One day a little girl came to me, saying: "Miss Morgan, you always play for the 'grown-ups' and we never hear you." So I arranged with her that we would give a party for "our own selves" with no "grown-ups," where every one had to be sixteen or under. They came to me one morning, thirty of them, from wee ones in their nurses' arms up to sixteen. For two hours we had music, and never once did I have to say "Don't" or "Please

don't talk"; they never spoke while I played. (Many a musician, I fancy, wishes it were possible to say the same



Maud Morgan, American Harpist

of the "grown-ups.") One and all gazed upon the harp. It was to them, as the babies said, "pretty, pretty," at first sight a "thing of beauty." Their next desire was to touch it. I let them gather

around the harp, taking the babies on my lap, and the harp strings responded to the soft touch of baby fingers.

The next demand was: "Please play; we want to hear it." Then I played, telling them stories about my solos. Next I played their nursery songs, and they sang to the harp. We closed two of my happiest hours by forming a ring of clasped hands and singing "Auld Lang Syne."

Every one is attracted by a beautiful object, and, finding children especially sensitive to beauty, I have used their sense of sight in guiding them to the harp. Truly a thing of beauty from its birth, over 6000 years ago, although it has changed in form with the passing of centuries, it has never lacked in grace and elegance.

When a child comes to me I first take her to the harp, showing her all the pretty things about it, and by making her see them I use its pure beauty to excite in her a desire to touch it. Then comes the first lesson, unconsciously given, as the child comes to play, and immediately the child loses that feeling of distance that generally exists between teacher and pupil, and which separates pupil from teacher. I have been fortunate enough to always win this confidence and love, and from the children's questions, which are numerous, I have been taught as no savant could have taught me, and led into the way of teaching.

Having through the sight excited a desire to touch, I allow the children to seat themselves at the harp and touch the strings gently, so as not to "twang" them or make harsh sounds, as the harp is an instrument whose beauty of tone, when not "twanged," cannot be surpassed, possessing in its lower register rich, organ-like tones of great volume which fill our largest auditoriums and in its upper register possessing the most liquid notes of infinite clearness and purity. Watching carefully to preserve every natural movement of the child while eliminating only the ungraceful movements which produce ugly tones, the lesson proceeds. While in perfect harmony with all modern efforts to improve harpists, I am not in harmony with any method that is productive of a posed position or one creating self-consciousness. Every teacher knows there are certain rules to which students of each and every instrument must adhere; but to make every pupil use hands and arms in the same manner, creates self-consciousness, an automatic effect of playing and a monotony of tone. Teach an erect position, with arms and hands extended toward the harp in a natural position to draw from the harp its purest tones, a simple manner of playing with a sincerity of purpose that convinces the listener that it is your harp and not yourself that you want admired.

Choose an instrument because you love it above all others, and then study it, its history and its mechanism, and then work to make it loved and to bring from it its greatest beauty. To accomplish this not only must your education be musical, but it must comprise other branches of learning—mathematics, geography, history, biographies, poetry and languages. The schools, public and private, all colleges, universities, and all educators who have ignored the study of music, are all guilty of criminal negli-

gence and of placing obstacles in the pathway of musical students. In more than one fashionable school music pupils have been allowed to take only one-hour lesson a week and only allowed to practice half an hour a day, the principal saying, "You can take it up when you leave school." A study that helps to humanize the race "can be taken up when you leave school!"

Musical institutes that do not include the studies I have enumerated, in addition to the musical studies are just as guilty. In fact, all schools, educational institutions, musical institutes, should combine in allowing a sufficient time for a solid groundwork in these studies and not rush pupils to attain commercializing ends. Many generous gifts have been made to aid musical students, which, judiciously used, would prevent such material aims. Commercialism is the root of all evil, and sounds the death knell of many an artist.

NORA POWERS'S RECITAL

Soprano and Assisting Artists Earn Cordial Commendation

Despite inclement weather a large audience gathered to hear Nora Powers, soprano, in recital at Aeolian Hall on Saturday last. Miss Powers was assisted by Hans Kronold, cellist, and Stefano Di Stefano, harpist.

The program was made up of eight groups—five of them song-groups. There were several cello numbers, which Mr. Kronold played excellently, and a group in which cello, harp and organ were combined to delightful effect.

Miss Powers is well versed in the art of interpretation and has both charm of voice and presence. The mellow, velvety quality of her vocal organ was especially noticeable in the Gluck aria from "Orfeo" and in Bizet's "Agnus Dei." Her Irish brogue fascinated in other of the program's numbers—"Carrigdhoun," "Shule Agra" and Moore's "The Harp." She was warmly applauded.

Messrs. Di Stefano's and Robert L. Gannon's piano and organ accompaniments were excellent. J. A. S.

THRONGS HEAR ORATORIOS

Sundelius, Ponselle, Matzenauer and Mardones in Metropolitan Concert

Sunday evening's concert at the Metropolitan Opera House was devoted to a repetition of the oratorio double-bill, Gounod's "Gallia" and Rossini's "Stabat Mater," given earlier this season, with Giulio Setti conducting. The Metropolitan choristers again sang with their usual fine tonal quality, while the soloists were Marie Sundelius in the Gounod and Rosa Ponselle, Margaret Matzenauer, Morgan Kingston and José Mardones in the Rossini. There was much applause for the soloists, conductor and chorus. Altogether a brilliant evening of conventional music, splendidly performed.

It is sincerely to be hoped that some day such choral works as César Franck's "Beatitudes" and Parker's "Hora Novissima" will have a chance of being sung by the superb Metropolitan chorus, instead of oldtime "war-horses"! N. S.

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"His fleet-fingers and delicate touch and his infinite attention to detail make his style distinctive among the fifty-seven varieties of pianists abroad today." New York Evening Mail.

"Mr. Leopold displayed assurance and authority, which, coupled with an adequate technique and imagination, resulted in an afternoon of piano playing above the average." New York Telegraph.

"Mr. Leopold adds to a facile technique a sincere poetic feeling, and his performances are always enjoyable." New York Evening Telegram.

"Mr. Leopold's playing gave genuine pleasure because of its musical solidity, its sanity, its technical cleanliness, its manly vigor, its unaffected warmth and expressiveness." New York American.

"With ample technique, his playing is individual, interesting and pleasing." New York Evening World.

"Mr. Leopold has not made his pianistic name by fireworks displays of showy virtuosity. He has what every modern pianist must possess—an admirable technique, but he also possesses what is not given to everyone, a beautiful touch and rich mellow tone. He plays with complete lack of effort and with absolute simplicity." New York Evening Post.

"He played, as he has played before, with the taste and spirit of an artist, with absorption in the music and with competent technical skill." New York Times.

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II
VARIATIONS SUR UN THEME ROCOCO...
Tchaikowsky

Var. I. della Thema
Var. II. della Thema
Andante Sostenuto—Andante Grazioso
Andante Moderato et Cadenza—Andante
Allegro Vivace

III
CONCERTO No. 2.....Jules de Swert

IV

(a) EL CANTAR DE LOS MOROS.....Gregor Skolnik

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TETRAZZINI TROTS, TRILLS AND THRILLS

Aided by Whitehill, the Diva
Fills Cup of Joy for Vast
Hippodrome Throng

It is a long way from the wings to the center of the stage at the Hippodrome. Some singers take taxis for similar distances. But what did the great Luisa Tetrazzini care about a mere matter of mileage when it came to flooding with joy the palpitant throng that jammed the huge amusement place on Sunday afternoon, eager to be bewildered and bemused by pealing high tones and dazzling bravura. Did she walk sedately? Did she mince her way in tiny steps? Not she of the crescendo trill and the cascading staccati. She trotted, she ran, she frisked; and then, with one hand on a heart that must have thumped madly (for the applause was torrential after the Marathon), she sang, sang as only a Luisa Tetrazzini can sing. Among those who heard her was Marcella Sembrich, whose presence reminded those who noted it that, after all, there are coloraturas and—coloraturas.

Mme. Tetrazzini's introductory trot was followed by others. Between trots she made her admirers luxuriously happy with her singing of the cavatina, "Bel Raggio Lusinghier" from Rossini's "Semiramide," Venzano's "Grande Valse" and the polonaise, "Io Son Titania" from Thomas's "Mignon," all replete with vocal embroidery. These she supplemented by a half dozen encores, all in English, many kisses and other signs of an ebullient affection. No one shall have cause to say that Mme. Tetrazzini is not the very soul of graciousness, both as to encores and just loving her audience.

Her singing again impressed chiefly by its many superb high tones. In volume and ring any one of them would make three of the top tones of the coloratura singers who of late have held

sway in opera. Their quality—saving two or three that were either begun off-pitch or faultily attacked—had the chime of bells, silvery, vital, appealingly musical. Much of the lower voice was purringly infantile, as it always has been. Her floriture, dazzling as it was, stirred mixed feelings, because of its unevenness and its frequent loss of musical quality. She again demonstrated her unusual breath control, but overtaxed it at times. She sang crescendo and decrescendo effects charmingly, indeed. Her English articulation was—but then, no one expected it to be better than that. At any rate, she provided an afternoon of thrills for a very considerable gathering.

That estimable American artist, Clarence Whitehill, shared in public favor. He sang Rachmaninoff's "The Isle," Gretchaninoff's "My Native Land," Clay's "Gypsy John," Iago's "Credo" from Verdi's "Otello," and several extras which included Homer's "Uncle Rome" and the Kipling-Damrosch "Danny Deever." His numbers scarcely revealed his mellow voice at its best, but they plainly satisfied.

Accompaniments were well played by Pietro Cimara, who was heard, also, as soloist, in a piano version of the introduction, "Il Sole," from Mascagni's "Iris." O. T.

Newark Oratorio Society Gives Concert

NEWARK, N. J., March 15.—The Oratorio Society, Louis Arthur Russell, conductor, gave a concert on the evening of March 9, in the Washington Hotel with Jessie Marshall, soprano; Anna Benedict, contralto, and Elsie Stephenson, violinist, as soloists. Mildred Long and Letitia MacCallum were the accompanists. The program included Hadley's "In Music's Praise," Van der Stucken's "Sweet and Low," and the waltz chorus from "Faust," arranged by Mr. Russell. P. G.

PHILADELPHIA, PA.—Alberto Jonas, the Spanish pianist, is conducting the master lessons for pianists at the Philadelphia School of Musical Art, of which Ralph P. Lewars is director. Mr. Jonas spends one entire day a week with Philadelphia students. May Farley, soprano, has accepted the appointment of soloist at the large Catholic Church of Our Lady of Mercy.

PHILADELPHIA BIDS M'CORMACK ADIEU

Tenor Greeted by Vast Throng
Despite Storm—Other
Local Events

PHILADELPHIA, March 15.—A vast audience bade Philadelphia's farewell to John McCormack at the Metropolitan Opera House. His final appearance here for a couple of years, came on what the Irish would call "the night of the big wind." A preliminary spell of spring weather was suddenly succeeded by a drop in the temperature to considerably below freezing point, along with a biting and persistent blend of snow, sleet, hail and gale. Some events of this terrible night were cancelled. McCormack filled the Metropolitan auditorium and stage and the standing room in the rear of the house. He sang a characteristic program and in characteristically effective style. Some Handel numbers and Irish Keens and other melodies, including the perennially popular, "Nelly, My Love and Me," arranged by Dr. Joyce, were especially applauded. He was very generous with his encores among which was Schubert's "Ave Maria."

The Such Trio offered a novelty at its second recital in the shape of a Fantasia by James Friskin. The work proved somewhat elegiac in type. It is written in the modern idiom. Brahms' Trio in C and Mozart's in E were the other concerted numbers. They were played with a nice sense of proportion and real understanding. Henry Newstead, the pianist of the organization, played the six Preludes of Debussy with artistry. His associates in the trio are Henry Such, violinist, and Percy Such, cellist.

The Philadelphia Music Club gave the eighth concert of its series in the ballroom of the Aldine Hotel. The program was given by the club's guests, the Mercantile (N. J.) Musical Club, the chorus being under the leadership of

Julia Williams. Among the participants were Dorothy Stockham Githens, Mrs. Knupfer, Helen Rowley, Ethel Rudderow, Florence Coddington, Louise Vail, and Mrs. E. G. Hoyler.

Dorothy Neebe and Evelyn Tyson played duos for two pianos at a concert given in Witherspoon Hall for a hospital. Vivian Cordero, violinist, and Joan van Huylsteyn, viola, assisted. W. R. M.

BURLINGTON GOES WILD

Galli-Curci Recalled 40 Times Before
Frenzied Vermonter

BURLINGTON, VT., March 7.—Mme. Amelita Galli-Curci made her first appearance in Vermont at the University of Vermont gymnasium in this city on March 5, presented by Arthur W. Dow. She was given a reception such as Burlington never gave a great artist before. By actual count Galli-Curci was called before the big audience forty times, and at the end of the program, following the Shadow Song from "Dinorah," she received an ovation lasting ten minutes. Galli-Curci completely captured the audience and the scene after the last number was such as is familiar in New York but never hitherto here. The audience sprang to its feet, the clapping of hands and the stamping of feet sounded like thunder, hats and handkerchiefs were waved and yells for encores rent the air; and with every minute the demonstration increased in force. Galli-Curci swept staid Vermonters off their feet. It was a great night and, despite the fact that it was the night of the blizzard, the worst winter night since 1888, and the flu sweeping many small surrounding towns, a big audience welcomed the diva. Homer Samuels was her accompanist, and Manuel Berenguer assisted as flutist, both artists winning special plaudits of their own. A. D.

PHILADELPHIA, PA.—Mary Gibbons is now a member of the faculty of the Leeson-Hille School of Music. Miss Gibbons graduated from the School of Music of the University of Pennsylvania, and then studied at the Royal Academy of Berlin. Later she spent three years in Vienna with Sevcik. She made her debut here and in New York a couple of seasons ago.



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American Artists Give Memorable Concert in Bangor

Annual Event Under W. R. Chapman's Direction Enlists Aid of Ruth Ray, Adelaide Fischer and Harold Land—Artists Acquit Themselves Finely—Concert for Benefit of Festival Chorus

BANGOR, ME., March 10.—The big musical event of the winter season here, the annual concert given under the direction of William R. Chapman for the benefit of the local festival chorus, and annually looked forward to by a host of music-lovers, was given last evening in the City Hall before a good-sized audience. Concerts of such uniform excellence have rarely, if ever, been heard here, and it was an unqualified success for all concerned.

Ruth Ray, violinist; Adelaide Fischer, soprano, and Harold Land, baritone, were the brilliant array of American artists presented; the occasion marking the first appearance of all three artists before our audiences. A splendid program containing many novelties was presented.

Ruth Ray proved herself a remarkable violinist. Her tone is full and vibrant and she plays in a buoyant manner; her technique is noteworthy. Miss Ray played three groups, her opening containing Fibich's "Poem," Burmeister's "Moment Musical" and Ries' "Perpetuum Mobile"; her second, Kreisler's "Schön Rosmarin" and "Waves at Play" by Edwin Grasse, and her final group, "Vogel als Prophet," Schumann-Auer, ending with the brilliant Wieniawski "Polonaise Brilliant." She received a great ovation and gave encores.

Adelaide Fischer charmed her audience with her remarkably clear, high, true lyric soprano. Her offerings included "Vissi d'Arte" from "Tosca," Seiler's "Butterflies" and numbers by Salter and Bach-Gounod. Miss Fischer gave three encores. She also sang delightfully several duets with Mr. Land.

Harold Land disclosed one of the richest and most telling baritone voices heard here for some time. He immediately won for himself an enviable place in the esteem of his hearers. For his first group he sang an aria from "Faust" and Pinuti's "Bedouin Love Song"; his second group comprised Strickland's "Pickaninny Sleep Song" and Massenet's "Elegie" with violin obbligato by Miss Ray.



Principals in the Festival Chorus Benefit Concert Given in Bangor, Me.: Left to right—William R. Chapman, conductor; Adelaide Fischer, soprano; Ruth Ray, violinist; Harold Land, baritone.

His last number was the "Pagliacci" Prologue, after which he received a deserved ovation. As a tribute to Mr. Chapman he sang as an encore Mr. Chapman's "This Would I Do," with Mr. Chapman accompanying him. Goring Thomas's "Dear Love of Mine," sung by Miss Fischer and Mr. Land, closed the program. Mr. Chapman, as usual, accompanied the artists in a sympathetic manner. J. L. B.

BANGOR, ME., March 10.—An attractive program was given by the Bangor Symphony, Horace Mann Pullen, conductor, in its fourth Young People's Symphony Concert in the City Hall on Wednesday afternoon, before a large audience. Hadley's *Andante tranquillo* from the Symphony No. 3, Op. 60, received its first performance in this city on this occasion. Mendelssohn's "Fingal's Cave," Bizet's "L'Arlésienne" Suite and Linquin's "Ballet Russe," also presented as a novelty, completed the program.

Harold Hinckley was elected president of the Eastern Maine Musical Association by the Bangor Chamber of Commerce to succeed Harry W. Libbey, president for the past year, who has resigned to accept the presidency of the Bangor

Chamber of Commerce. Mr. Hinckley has been a member of the board of directors of the Association for a number of years, and has always shown a deep interest in the festivals. He is a member of the Bangor Symphony. J. L. B.

New Jersey Community Opera Forces Heard in "Rigoletto"

PATERSON, N. J., March 10.—Verdi's "Rigoletto" was given at the Lyceum recently by the Community Grand Opera Association. The leading rôles were assumed by Roda Marzio who was heard as *Gilda*, A. Antola as *Rigoletto*, and Archer Chamlee as the *Duke*.

Laurenti Sings at New Rochelle

NEW ROCHELLE, N. Y., March 15.—Mario Laurenti, baritone of the Metropolitan, was soloist with Mary Allen, contralto, at the last of the Young People's Subscription Concerts. Both artists were very well received by a large audience. The New York Chamber Music Society was also heard in a notable concert featuring especially Wolf-Ferrari's "Sinfonia di Camera." F. E. K.

CASE IN RECITAL OF UNIQUE CHARACTER

Soprano Aided by Three Artists in Edison Phonograph Demonstration

A recital, unique in character and of uncommon interest, was given by Anna Case, the distinguished soprano, formerly of the Metropolitan Opera Company, in Carnegie Hall on Wednesday afternoon of last week, assisted by Victor Young, pianist; William Osborne, violinist, and William Reed, flautist. In addition to these artists Miss Case had the assistance of an Edison phonograph and the recital was designed to demonstrate the fidelity of Edison "re-creations" of the human voice and of instruments.

The program was opened by Miss Case singing the "Louise" aria, "Depuis le jour," and Gounod's "Mon Cœur ne peut changer." She stood at the side of the phonograph and sang at times in unison with the phonographic reproduction of her singing of these numbers. At times the artist ceased singing and the audience was given the opportunity to note the startlingly life-like reproduction of her voice by means of the phonograph record.

At one period of the recital Miss Case sang the second part of a number making a duet and giving the unique instance of an artist singing a duet with herself. At another time the lights in the hall were completely extinguished and when they were turned on the audience found that Miss Case has disappeared from the platform and the number was being finished by means of her record.

Introductory remarks were made by Arthur L. Walsh, representing Thomas A. Edison. Mr. Walsh stated that the first sound reproducing instrument was made forty years ago. He said that it was twelve years ago that Mr. Edison began a series of experiments which resulted in the production of his "re-creations." The experiments were carried on at expense of more than three millions of dollars.

In addition to the opening numbers Miss Case and the Edison phonograph presented to the audience "My Laddie," by Thayer; "Mighty Lak' a Rose," Nevin; "Will o' the Wisp," Spross; "Quando m'en vo," Puccini; "Charmant Oiseau," David; "Coming Home," Wilby, and "Home Sweet Home."

The "Charmant Oiseau," given with flute obbligato, furnished a remarkable exhibition of beautiful singing and of extraordinarily fine recording.

Mr. Osborne played the Meditation from "Thais" with the Edison "Re-creation" of a violin solo by Albert Spalding. Mr. Young played Godard's Second Mazurka with a record of the piano solo by André Benoist.

Arthur Middleton's singing of Russell's "Young Tom O'Devon" was given on the Edison.

An audience which completely filled the large auditorium, listened attentively to the program throughout, applauding not only the artists but the instrument. It was an entertainment ranking high from a musical and educational standpoint.

Edith Bideau Wed to Swedish Consul

Edith Bideau, the young American soprano, who recently made her New York debut in recital at Aeolian Hall, was married on Monday, March 8, to Carl G. Normelli, Royal Consul of Sweden to Chicago. The couple are now at White Sulphur Springs, where they were married, and will soon return to Chicago for the balance of the spring. They will spend the summer in Europe and in the fall will locate in New York. Miss Bideau will continue her career under her own name, having recently come under the concert management of Walter Anderson.

New Haven Gives Last Concert of Series

NEW HAVEN, CONN., March 12.—The final concert of the local symphony series by the orchestra was given on Tuesday afternoon in Woolsey Hall. A goodly sized audience assembled for the occasion and warmly applauded the work of the orchestra and the soloist. David Stanley Smith, conductor, led his men successfully in works by Mendelssohn, Wagner and Tchaikovsky. The soloist was Ellsworth Grumman, pianist, a member of the Yale School of Music faculty, who played Liszt's A Major Concerto.

CARMEN PASCOVA

MEZZO-SOPRANO

"A Picturesque Singer from Australia"

Extracts from New York Press Notices

March 4—Aeolian Hall Recital

EVENING POST: "Australia has given to the musical world Nellie Melba, Percy Grainger and Ernest Hutchinson, for a population barely as large as that of New York City, that is doing pretty well. Still others are coming to be added to the list. The latest is Carmen Pascova, who was heard in Aeolian Hall by an audience generous with applause."

NEW YORK TRIBUNE: "Australian singer possesses voice of admirable power and general richness of timbre. She was most effective in the Russian Group—in which her emotional equipment was favorably displayed."

NEW YORK TIMES: "Agreeable to see and hear. Gave a matinee recital before a musical and in part an operatic and enthusiastic audience."

EVENING MAIL: "Carmen Pascova has the intense dramatic temperament and a certain magnetic charm which must have belonged to the famous Carmencita."

EVENING SUN: "Her diction was excellent."

THE WORLD: "Her knowledge of what a song means is above the average singer."

MORNING TELEGRAPH: "Miss Pascova has a rich full voice—possesses considerable power."

NEW YORK AMERICAN: "Good command of

style—a beautiful robust-rich tone—her enunciation was excellent—displayed sympathetic understanding."

EVENING WORLD: "A powerful voice—a strong sense of the dramatic."

NEW YORK SUN-HERALD: "Her sense in interpretation is dignified and she showed fine dramatic feeling."



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Philadelphia Cheers Return of Wagner

Stokowski Restores Bayreuth Master's Works to the Orchestra Programs—Katharine Goodson Applauded as Soloist—Easton Triumphs as "Butterfly"

By H. T. CRAVEN

Philadelphia, March 15, 1920.

THAT the restoration of all-Wagner programs is imminent is no longer to be doubted. Substantial progress toward the inevitable revival was made by Leopold Stokowski last week when he enriched his program for the regular Friday afternoon and Saturday concerts of the Philadelphia Orchestra with the "Lohengrin" prelude, the "Entrance of the Gods Into Valhalla" and the "Ride of the Valkyries." Two huge audiences applauded these excerpts with unmistakable fervor.

The public appetite for Wagner is keen. If Mr. Gatti chooses to bring over his new "Parsifal" production he may be virtually assured of over-profitable patronage. Meanwhile, Mr. Stokowski wins new laurels as a popular benefactor. His interpretative art was displayed with especial brilliancy in the "Lohengrin" prelude, which glowed with celestial radiance, and in the "Ride," given with stirring dramatic expression. A tendency to sentimentalize the first part of the "Rheingold" extract, particularly the plaint of the river nixies, was displayed, but the climax had the true heroic eloquence and lustrous grandeur.

A poetic and lucid reading of the popular and still happily unhackneyed Franck Symphony opened the concerts. Katharine Goodson, a vigorous and capable pianist with a technique at times suggestive of Bloomfield-Zeisler, was the soloist. Her vehicle was the melodious and colorful, but not profound, Concerto in E Major by Liapounoff. The orchestral contributions to this single movement

work gave the impression of being too assertive. It is possible, however, that some of the fault may lie with the composer, who may have inconsiderately placed and envired the piano passages.

In any event Miss Goodson's tones were occasionally buried by those of the band—a rather surprising fact, considering the virtuoso's masterful touch and authoritative resources. Her efforts, however, evoked much genuine applause.

Easton's "Butterfly"

An opera season minus "Madama Butterfly" is inconceivable in this vicinity. Mr. Gatti obliged his public with an excellent performance of the familiar music play at the Metropolitan on Tuesday evening. The indisposition of Geraldine Farrar, originally billed, resulted in the interesting substitution of Florence Easton, whose histrionism and vocal art exalt her high among the great sopranos of the period. Philadelphians heard her *Cio-Cio San* in the course of the Davis Grand Opera Festival at the Academy of Music in June, 1918. Her portrait of John Luther Long's tragic heroine is even more touching than it was then—an exquisite pathetic creation, delicately conceived. Oddly enough, her vocalism in the second act was scarcely up to her own lofty standard, but elsewhere in Tuesday's performance she sang with tonal freedom and compelling dramatic power.

Charles Hackett proved one of the most satisfactory of *Pinkertons*, acting with an intensity hitherto unrevealed in this pleasing lyric tenor, who was unquestionably overweighted by Mario earlier in the season. Thomas Chalmers was congenially cast as *Sharpless*. It is a relief and a marked spur to the spectator's credence to see an American in this rôle.

Rita Fornia was, as ever, the *Suzuki*. Auxiliary rôles were in the hands of Edna Kellog, Giordani Paltrinieri, Pietro Audisio, Paolo Ananian, Francesco Cerri and Vincenzo Reschiglian. Roberto Moranzoni conducted, at times, somewhat too noisily.

The large audience testified to the success of conventionality in operatic offerings here. The policy is to be continued this week, when "Il Trovatore" is to be sung.

ARRANGE DETAILS FOR ST. LOUIS SUMMER OPERA

List of Well-Known Singers Engaged to Appear in Open-Air Performances at Forest Park

ST. LOUIS, March 5.—The Executive Committee of the Municipal Opera Company announces ambitious plans for the summer opera in Forest Park. "Robin Hood," "Mikado," "Firefly," "Babes in Toyland," "The Gondoliers," "The Waltz Dream" and "The Mascot" are to be given. None of these, except the first two, produced here last season, has ever before been given in an open-air theater, it is said. Mayor Kiel, who presided at the last meeting, announced the following artists for the cast: Irene Pavloska, soprano; Warren Proctor, tenor; Mildred Rogers, contralto; Bernard Ferguson, baritone; Charles Galagher, basso; Lillian Crossman and Eva Olivette, sopranos; Frank Moulan, and Harry Hermesen, comedians, with Max Bendix at the head of the orchestra and Charles Sinclair as stage director.

The season will open on June 7 and will last seven weeks. If the season is profitable, perhaps an eighth week of grand opera will be added. Mayor Kiel

stated that guarantees of seat sales would be obtained in advance instead of relying altogether on the guarantee fund, which is now being underwritten for the sum of \$50,000, of which \$20,000 has already been raised.

Much discomfiture has been experienced in the past on account of sudden rainstorms but this will be avoided next summer by the erection, at the entrance of the theater of a big pergola and at the side a covered walk, thirty feet in width from the hill to the McKinley Drive. There will be the regular professional chorus of eighty and an orchestra of fifty, recruited almost entirely from the ranks of the Symphony Orchestra.

H. W. C.

ADLER SERIES CONCLUDED

Mme. Rosanoff, Helen Adler and Mr. Adler Give Pleasing Concert

The final concert of Joseph Adler's Sunday night series at the Waldorf took place on March 14. Willem Willeke was to have appeared as soloist but the eminent 'cellist, having injured his wrist, a former pupil of his, Mme. Marie Roematosanoff, was presented as substitute.

Mme. Rosanoff played the first number, a Sonata of Valentine, with full, rich tone and charm of interpretation. Helen Adler, a young soprano, who possesses temperament, poise, and a voice pleasing in quality, sang Charpentier's "Depuis le Jour." Later on she was heard in a group of songs which included Beach's "Ah, Love but a Day," Spross's "Robin, Sing Me a Song," Rachmaninoff's "Floods of Spring" and Rabey's "Tes Yeux." Mme. Rosanoff reappeared, playing Bruch's "Kol Nidrei" and a Liszt "Rhapsodie," both of which she delivered with dash and fire. Joseph Adler delighted his hearers in a group of solo compositions which included the *Adagio* from Beethoven's "Moonlight" Sonata, Rachmaninoff's familiar Prelude and a Kullak "Octave Etude."

J. A. S.

Dr. Curtis's Condition Unchanged

The condition of Dr. H. Holbrook Curtis, the eminent throat specialist, who is seriously ill at his New York residence, was unchanged on Monday.

NORTH

"A young American pianist whose fame is waxing great throughout the country."—Detroit News.

"Her liquid tone delights and the verve of her work is thrilling."—Detroit Free Press.

FRANCES

NASH

"She is a vivid artistic personality of unbounded promise."—San Francisco Bulletin.

"A lassie who has the Magyar gift of rhapsody. An excellent mistress of the keyboard."—San Francisco Examiner.

WEST

"Her playing was atmospheric, poetic and clarity itself. She is brilliant."—New York Times.

"It is not merely her warm, richly colored tone but something happily personal, a sort of tender brilliance."—N. Y. Evening Mail.

EAST

"A remarkable artist who comes very near the claim of America's greatest."—New Orleans Times-Picayune.

"Frances Nash is a remarkable pianist and comes very near the claim of America's greatest. Miss Nash was entrancing—performed as few, if any, concert artists of today can surpass—made a labor of love of phrases that would baffle any but the most proficient of virtuosos."—New Orleans Times-Picayune.

SOUTH

Direction, EVELYN HOPPER
Aeolian Hall, New York

Steinway Piano

ALTHOUSE

TENOR, METROPOLITAN OPERA COMPANY
IN FLORIDA



DAYTONA, FLORIDA MORNING
JOURNAL, FEB. 18, 1920

**PAUL ALTHOUSE,
METROPOLITAN TENOR,
PLEASES AUDIENCE
IN RECITAL**

Paul Althouse sang a concert program at the Auditorium Wednesday evening, and when the last number had been sung and the chauffeurs stood expectantly awaiting the concert-goers to rush madly for the exit there was no such rush. Instead, the audience remained in their seats and gave recall after recall until the famous tenor, who had generously strengthened his program and given several encores, sang the famous solo from Rigoletto as his farewell. It was a great evening.

He does the small things with rare grace, but those who heard the two Ward-Stephens numbers do not doubt that two of the wonderful songs of the day are "The Supreme Adventure," and "Christ in Flanders," which he substituted happily for "Little Mother of Mine," and which he sang with superb mastery of tone, powerful dramatic force and deep feeling. Althouse is the great American tenor, and when he sings he seems to be without limitations, so tremendous are the possi-

bilities within his command. His concert program was one of the greatest musical treats ever provided any audience anywhere, and the music department of the Palmetto Club certainly is to be congratulated upon the musical success of the evening.

THE FLORIDA METROPOLIS,
Jacksonville, FEB. 18, 1920

**PAUL ALTHOUSE
GIVES ARTISTIC
PROGRAM IN JAX**

Famous Tenor Appears at Duval Before a Capacity Audience

An audience that filled the Duval Theatre enjoyed what was conceded at the end of the concert one of the most artistic programs ever heard in Jacksonville when Paul Althouse, Metropolitan tenor, sang here last night.

Althouse had arranged his program with a thoughtful selection which gave him every opportunity to display the varied beauty of his voice, and the promise of his opening number, Banzadanza Faucella (Durante), was more than fulfilled before the first five numbers had been sung.

Althouse has a really remarkable voice in that despite the fact it is a robust tenor he has perfect command of a lyric quality that makes it possible for him to take his top notes pianissimo. In addition his voice has a breadth and a sincerity that made his every offering last night a delight.

He followed his first group of Italian songs with the rarely beautiful Celeste Aida, considered one of his best renditions on the Metropolitan stage, reaching in this offering heights of dramatic interpretations that held his audience spellbound until the last note had died away. It was, perhaps, in this number that he demonstrated most conclusively his ability as a dramatic artist as well as a singer. His audience demanded an encore that was willingly given.

THE FLORIDA TIMES-UNION,
Jacksonville, FEB. 28, 1920

**AMERICAN TENOR,
PAUL ALTHOUSE,
IS A GREAT ARTIST**

Famous Opera Singer, Appearing Last Night in the Duval Theater Under Auspices Ladies' Friday Musicales, Was Accorded a Splendid Reception and High Appreciation

(By GEORGE HOYT SMITH.)

Another large and brilliant audience assembled at the Duval theatre last night on the recommendation of the Ladies' Friday Musicales of Jacksonville, this well known organization having brought to the city Paul Althouse, the famous tenor, and again the assemblage was delighted with the very beautiful program of music that was offered. Mr. Althouse is a singer of more than national fame and one of the favorites of the Metropolitan Grand Opera. His short Southern concert tour is adding to his laurels and deservedly as he is possessed of a really beautiful voice of a splendid range and great flexibility and sweetness. Perhaps it would not be called a tenor robust, but at times his singing is such as to suggest more than the lyric, while clearly reaching the graceful periods of the higher register. When demands were made upon the middle voice there was full and ample resource shown.

The recital was the second big event under the auspices of the Ladies' Friday Musicales for the season, and the musical public was once more indebted for an unusual treat.

Mr. Althouse opened with a group of Italian songs and followed them with the always welcome aria from Aida. Celeste Aida, (Verdi), demonstrating at once his ability as a singer, artist, interpreter, of the highest type of musical composition. There was the poise of the dramatic singer, the surety of diction, and a wonderful voice—unusual in its breadth and sincerity. The singer easily carried his audience with him to the heights of fancy, and at the end of each number was greeted with enthusiastic encores that could not be denied. A group of French songs, after the aria and the encores, and again he was recalled. Mr. Althouse had varied his program to give variety in thought and demonstration; it was enjoyed, appreciated, understood.

**Lillian Eubank
Wins Honors in
Chicago Offerings**



© Moffett, Chicago

Lillian Eubank, American Dramatic Soprano

CHICAGO, March 10.—Lillian Eubank, American dramatic soprano, proved a most welcome and capable artist this season in her operatic performances as a member of the Chicago Opera Association. She was particularly commendable as *Ulrica* in Verdi's "Masked Ball" and while on tour with the company sang eighteen performances, always taking a large share of the honors accorded the principals of the cast.

Her voice is a rich, powerful soprano, whose middle range is sonorous and full throated, and there is a well controlled stage poise in her interpretation which makes her a valuable member of an opera company.

She was also a prominent co-adjutor in the opera at Havana, Cuba, last season, where Conductor Polacco and Edith Mason were stationed, and formerly she was also a member of the Metropolitan Opera Company.

Besides her operatic career, she is also known as a concert singer of admirable attainments.

She has a very extensive operatic repertory, including rôles in "Lohengrin," "The Valkyrie," "La Gioconda," "Aida," "Boris Godounoff" and other works.

Her training was accomplished under the guidance of such eminent vocal exponents as Alfred Giraudet, Milka Ternina, Mme. Niessen-Stone and Fernando Tanara. In all her Chicago appearances she has scored flattering successes.

M. R.

**TASTEFUL SONG RECITAL
BY MME. CALLOWAY-JOHN**

Soprano Presents Program Containing Worth-While Numbers, Before Attentive Hearers

Mme. Calloway-John, a soprano with a pleasing light voice, presented a tasteful program at Aeolian Hall, Saturday afternoon, March 13. She was very cordially received.

Bach's "Idle Boast," Handel's "Softly Sweet In Lydian Measure," Paradies's "Quel Ruscelletto," and two songs by Brahms's, "Thy Blue Eyes" and "Dearest, When You Say Goodnight" were among the best numbers of a program that had more than the usual quota of the worth while. There were also songs by Cornelius and Rubinstein, a French group that included songs by Poldowski, Campra, Chausson, de Breville and Lalo, and a concluding group of present day lyrics in English, among them Rihm's "Joy," Carpenter's "When I Bring You Colored Toys," and Ganz's "Will o' the Wisp."

The soprano sang with free, if rather fragile tone, and phrased with neatness and discretion. She was heartily applauded and gave several extras. Walter Golde was an admirable assistant at the piano.

O. T.

Management:—HAENSEL & JONES, Aeolian Hall, New York



JEROME

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NEW YORK, MARCH 20, 1920

THE PROOF OF THE PUDDING

The artist, the musician, the music teacher, those who run music schools and colleges, are at times confused by the conflicting statements as to circulation and influence made by the representatives of the various musical papers. Naturally, the representatives of each paper make out the best case that they can.

Here, however, are some facts, the experience of a leading Chicago advertiser who placed the same advertisement in the various musical papers. Each advertisement was what is called "keyed," that is to say, it was so marked that the advertiser could tell the publication from which the replies came.

The result of the advertising was that this advertiser received replies as follows:

From the *Musical News* of Chicago..... 7
From the *Musical Leader* of Chicago..... 12
From the *Musical Courier* of New York.. 68
From *MUSICAL AMERICA*..... 179
The figures speak for themselves.

TAKING VAUDEVILLE AS A MODEL

In Chicago an influential women's organization has issued a pronouncement for opera in English, and has launched a city and State campaign designated to influence the plans of the Chicago Opera Association, which, through its productions of "Rip Van Winkle" and "Natoma," already has proved itself not indifferent to the cause of opera in the vernacular. That several of the Wagner music-dramas may be produced with English texts next season already has been mentioned as among the possible plans of the association. But

the Chicago women go further, and call for the presentation of all modern opera in English, to which end it is urged that suitable librettos of literary merit be provided and that foreign singers of international fame be trained to enunciate distinctly.

In supporting the plea, or demand, for clarity of enunciation in the production of opera in the vernacular, the Chicago women make a comparison that has been rather frequently brought forward of late—that of opera to vaudeville. It is again pointed out that the vaudeville singer must, and does, make his words understood. The opera singer, it is presumed, can enunciate with equal clearness and effectiveness.

The comparison is not an altogether fair one. The vaudeville singer almost never has to contend with any such surges of sound as compete with the singer in opera. Even though some few vaudeville houses employ large orchestras, not only is the scoring of vocal numbers usually much more frail than is the rule in opera, especially modern opera, but conductor and orchestra favor the singer and his words, musical value being sacrificed, if necessary, to the principle of "get the words over." It is a matter of common experience in opera that when the orchestral competition is very light, or the singer has a few bars without accompaniment, he usually can be understood, whereas, in the big climaxes only rarely will his words carry through. This applies to singing in foreign tongues as much as it does to singing in English.

But, even though the comparison is scarcely one on an even footing, there can be no questioning that grand opera enunciation would improve if it were looked upon by the singers themselves as vaudeville singers look upon it. If they felt they could succeed only by getting their words over, there doubtless would be many more phrases and sentences understood. The answer to every argument that tends to accept indistinct enunciation as a necessary evil in opera is to be found in the singing of some few artists who do make their words understood whenever the scoring will permit. Florence Easton is one. Orville Harrold another. Reinald Werrenrath, who has not yet been cast in an English part, has applied the clarity of his concert English to his operatic French and Italian, with the result that his words have been caught more readily than those of foreign artists in the same casts. With such singers before the public, there is really no necessity of going to vaudeville for a model. It can be found in opera.

AUTOCRACY IN BOSTON

Again the Boston Symphony is in the unpleasant flare of the limelight. Again the musical world is witness to a disagreeable spectacle of temper, only this time it is not an arrogant enemy alien who is the central figure. The means adopted by the new conductor of the Boston Symphony and the orchestra trustees to block the efforts of the artists and their ensemble who seek to better their economic welfare must arouse only sharp condemnation. The summary dismissal of Concertmaster Frederic Fradkin, who, by the way, was the first native American to fill that post in Boston, was a petty, but significant action. Intimate observers realize that such an outbreak is only the external signal of deep-rooted difficulties within the organization.

It appears that the musicians who approached Judge Cabot and the other trustees in a conciliatory spirit were coldly rebuffed. The principle of collective bargaining, long ago accepted as an American right, was abhorrent to these trustees, by a coincidence the idea of a wage increase was also condemned, yet it was plainly shown that the salary scale of the Boston Symphony was inadequate under present-day conditions. The forbearance of the artists under such exhibitions of injustice and intolerance commands respect for these self-controlled gentlemen. Little wonder that Mme. Galli-Curci and other artists have volunteered, as reported by the press, to assist these musicians.

Among the demands of the New York musicians is one providing for extra compensation whenever the musician must don a dress suit. To make the punishment fit the crime, there should be some modification of the penalty when coattails are eliminated and the player is permitted to appear in a Tuxedo.

An Oregon legislator, in denying that a music studio is an institution of learning, likens it to a beauty parlor. It might be to the point if he would state his qualifications to speak with authority with regard to either.

The greatly increased circulation of "Musical America" has forced us to advance the hour of going to press. Hence, in the future, no copy for advertising will be accepted later than Friday noon preceding the week of publication.

PERSONALITIES



Photo by International

Concertmaster Who Caused Boston Symphony Strike

The storm-center of the Boston Symphony's recent strike may be viewed above. Frederic Fradkin, concertmaster, who is shown in the picture, was dismissed on account of a disagreement with the conductor, and a walkout of a number of the musicians followed. Afterward, Mr. Fradkin advised them to return for the sake of their devotion to the greater cause of music. The results are still uncertain.

Althouse—When Paul Althouse, the Metropolitan tenor, appeared in Daytona, Fla., in recital last month, a box party to attend it was given by John D. Rockefeller.

Mengelberg—Willem Mengelberg, the great Dutch conductor, who will co-operate with Artur Bodanzky next season as leader of the New Symphony, was a "guest conductor" with the Philharmonic Society in New York in 1905.

Rabaud—The fiftieth performance of "Marouf" at the Théâtre de la Monnaie at Brussels was the occasion for a great manifestation of enthusiasm for the composer, Henri Rabaud, who last season conducted the Boston Symphony Orchestra.

Godowsky—Leopold Godowsky, composer-pianist, has written a syncopated unit, "A Little Rag," into his new suite, orchestrated by Frederick Stock. Mr. Godowsky, who has been on tour through the Southwest, has been asked to tour Scandinavia, Holland, France, Switzerland and Italy next season.

Sousa—John Philip Sousa is reported to be laid up at his home in Port Washington nursing a sprained ankle. He fell on the ice a few days ago getting out of his sleigh at the Port Washington station as he was starting for Philadelphia to receive the degree of Doctor of Music from the Military College at Chester, Pa.

Davies—After Penelope Davies, the young Canadian mezzo-soprano, sang on March 4 before the Ladies' Morning Musical Club of Montreal, the oldest organization of the kind in that city, an informal reception was held. The honorary president of the club is the Duchess of Devonshire, and under her auspices the Kneisel Quartet always made its Montreal appearances.

Muzio—One of the loveliest roses on exhibition at the Grand Central Palace Flower Show in New York is the "Claudia Muzio," named for the young Italian soprano of the Metropolitan Opera. The cultivator asked Miss Muzio's permission to use her name in order to show his gratitude for the delightful hours he had spent in listening to her singing.

Henschel—Sir George Henschel, as the first conductor of the Boston Symphony is now known, has been offered the chair of music at the University of Johannesburg, South Africa, which would involve also the organizing of an orchestra. Should the distinguished conductor, now in his seventieth year, accept the offer, he would found his fourth orchestra, for in addition to the Boston organization in 1881, he brought into being also the London Symphony in 1885, and in 1893 the Scottish Orchestra.

Fischer—Adelaide Fischer, concert soprano, was caught unaware near Brunswick, Me., by the recent "blizzard," when the snow-plough preceding her train fell down an embankment, leaving the little train snowed in and the passengers foodless and helpless until the following afternoon. Miss Fischer and Ruth Ray, the violinist, were on their way to appear in concert at Lewiston that night. They improvised beds out of the seats and managed to keep fairly comfortable, although the temperature outside danced around twenty below zero.



By Cantus Firmus

PERHAPS the horrors of unionization and American citizenship would not be so shocking to the several musicians of the Boston Symphony who are "loyal" to their conductor and trustees if they studied the merits of Unionism.

But, of course, they would have to know English to do this.

FOR the ninety-ninth time, a composer comes out with a plea for "simplicity" in music. The appeal sounds logical; no person will deny the artistic axiom, but what troubles us is the meaning of "simplicity." This particular petitioner for "simplicity" in art is guilty of highly complicated, tangled Schönbergisms and early-Ornstein gymnastics in his own expression, yet he proclaims that he is the apostle of the simple. He insists that he wants to touch the heart of humanity with his music, yet his work is so distinctly a muscular and cerebral by-product that the wisest, most sensitive musicians fail to detect any symptoms of inspired "simplicity" within its labyrinthian meanderings.

If this be "simplicity," doctor, please turn on the ether.

IF Congress passes that bill which I would forbid music-lovers to stand at the opera and concerts we would like to introduce another bill, to bar jackasses from seats in our House of Representatives.

DARK days for the conductors, with prospects of still gloomier times ahead. As one distinguished and disgusted New York leader put it: "What's the use, we can't even insult a musician during rehearsal these days. Ach!"

"Two men in the Bronx," says Beau Broadway in the *Morning Telegraph*, "meowed as cats and were arrested. If they had barked as dogs they would probably have been sent to the Pasteur Institute."

If they had bellowed like bulls they would probably have been committed to the Chicago Opera chorus.

Ouija message to the Boston Trustees from the Symphony Founder:

"Give 'em' ell, boys!"

The printer in our shop who spelled it "Damrash" must be a musical connoisseur who knows a trick or two about tempi.

Personal

If the two-legged thing encased in evening dress who guffawed, whistled, crackled his program and otherwise annoyed his neighbors on the left aisle of Aeolian Hall last Thursday, will present himself in the dark alley rear of the Metropolitan to-morrow at 12.30 A. M., he will learn something distinctly to his advantage.

THIS is a solemn fact. Our chief critic was discovered Ouija-ing in our editorial room the other day. His accomplice was—but we never tell on ladies.

We wanted to ask Ouija how many more Wagner librettos will be translated for the Metrop. by Mr. Krehbiel, but Ouija only wagged his tail knowingly, gave a jolly little leap, and kept mum.

Our Art Gallery



Portrait of American-Born Conductor of an American Symphony Orchestra

Francis Pangrac Sings for Chaminade Society

Francis Pangrac, baritone, was one of the soloists at the concert given by the Chaminade Society in New York on March 8. Mr. Pangrac sang charmingly a group of Grieg songs and works of Smetana, Bendl and Dvorak. The program closed with a delightful series of Czech-Slovak original songs which Mr. Pangrac sang effectively in national costume. Other able soloists were Mrs. William J. Sturzenegger, contralto, and Charlotte M. Terhune, pianist. Ludmila Vajackova-Wetche and Winifred Rohrer were the accompanists.

Godowsky to Play at White House

WASHINGTON, D. C., March 17.—Leopold Godowsky will, by invitation, give a special private concert this month at the White House for President and Mrs. Wilson. The exact date has not been decided upon. It is expected that there will be a number of invited guests present.

A. T. M.

NEW BEDFORD, MASS.—The orchestra of Le Cercle Gounod gave a concert in the High School Auditorium March 7. It was one of the series of People's Concerts and was given under the auspices of the Y. M. C. A. The soloists were Mrs. Lillian Miller, soprano, and Kenneth Park, violinist.

Anna R. Sprotte Presents Works of Gertrude Ross



Anna Ruzena Sprotte, Contralto, and Gertrude Ross, Composer-Pianist, in Los Angeles, Cal., After a Recent Recital

LOS ANGELES, CAL., March 2.—Anna Ruzena Sprotte, contralto, gave a recital at the Friday Morning Club recently in which she featured a number of the songs of her accompanist, Gertrude Ross. There were Mrs. Ross's "Songs of the Desert," "Two Western Sketches," "Songs of Japan" and "Work: a Song of Triumph." Besides these, Mrs. Sprotte sang numbers by Saint-Saëns, Bohemian folk-songs, Chaminade, Fay Foster and Mrs. H. H. A. Beach.

Mrs. Sprotte was in excellent voice and delivered her songs with delightful clarity of tone and with a style and diction that showed her long experience as a concert and opera singer. Howard Martindale, cellist, also played two of Mrs. Ross's works, thus making the program a triumph for both the composer and singer.

W. F. G.

John Quine Wins Honors in the Recital Field



John Quine, Gifted American Baritone

A fine record has already been made this season by John Quine, an American baritone, who was introduced in recital to the New York public last season by Herbert Witherspoon, under whom he has been studying. His Aeolian Hall recital début in January, 1919, was so successful that he was taken under the management of the Wolfsohn Bureau.

This season he gave another New York recital and confirmed the excellent

MINNEAPOLIS FORCES SUPPLY CITY'S MUSIC

Three Symphony Programs The Week's Schedule—Grainger, Assisting Artist

MINNEAPOLIS, March 9.—Two popular concerts and a symphony concert by the Minneapolis Orchestra have provided a series of attractions which have drawn crowds of people to the auditorium during an eight-day period. The so-called "popular" concerts scheduled most dignified and meaty programs. The first of these included Kalinnikow's Symphony No. 1, in G Minor, a number vested with due romantic atmosphere. It was played with serious intention but with sufficient lightness of touch to emphasize its buoyancy and color. Three Hungarian Dances by Brahms were charmingly played at the close. The soloists on this occasion were Richard Lindenhahn, French horn, and Henry Rittmeister, violinist, both members of the orchestra. Mr. Lindenhahn featured a Nocturne for French horn and orchestra by Koesel. Mr. Rittmeister played a Vieuxtemps Ballade and Polonaise for violin and orchestra. Both were enthusiastically received.

A second Sunday afternoon program which also drew crowds from St. Paul offered Tchaikovsky's Symphony "Pathetic" and the same composer's "Marche Slav." Moissaye Boguslawski, pianist, appeared with the orchestra in a performance of Liszt's E Flat Major Concerto. Capable fingers and an extremely flexible wrist provided obedient and trustworthy equipment for the pianist. The audience applauded long and was rewarded by the gracious addition of two unprogrammed numbers.

Beethoven, Tchaikovsky and Grainger were the three composers cast for the last symphony concert. A broad jump from Beethoven's Eighth Symphony to Grainger's "Gum-Sucker's" March, with Tchaikovsky's B Flat Minor Concerto the intervening stepping stone, was made safely. Each number received its applause, a generous allowance. Mr. Oberhoffer and Mr. Grainger were closely affiliated in purpose in the Concerto and made of it an exceedingly brilliant contribution. In Mr. Grainger's "Children's March" and "Colonial Song," with composer and conductor exchanging places as conductor and pianist, neither seemed at home and both appeared relieved upon their return to their accustomed places for the final number.

F. L. C. B.

impression he had made. In the field of concerts he has been heard as soloist with the Worcester Symphony Orchestra on Dec. 6, substituting for Florence Hinkel in a joint recital with Otilie Schillig, at the Boston Athletic Club on Jan. 11 and a concert under the auspices of the Y. M. C. A. at Springfield, Mass., on Jan. 25. At Washington, D. C., he appeared in a joint recital with Greta Masson, soprano, at the National Theater on March 5, the concert being the eighth of the Ten Star concerts. Mr. Quine substituted for Emilio de Gogorza at this concert and had an enthusiastic reception, receiving six encores and many recalls. He also substituted for Mr. de Gogorza on March 18 in a joint recital with Mabel Garrison in Omaha, Neb.

Hirsch Decorated for Directing American Tour of French Musical Forces

Max Hirsch, formerly treasurer of the Metropolitan Opera House, was recently notified through the French High Commissioner that the French Government has conferred upon him the decoration of Officier de l'Instruction Publique. The award was made in recognition of the proficient manner in which Mr. Hirsch managed the tours of the French Army Band and the Paris Symphony Orchestra through this country. Mr. Hirsch is at present managing the French Dramatic Company which is appearing in Montreal, having completed its New York season.

Baroness de Torinoff on Tour

Baroness Leja de Torinoff, New York dramatic soprano, is scoring unusual success in her tour through Pennsylvania and Ohio. She is scheduled for joint recital appearances with William Wylie, tenor, in Steubenville, Ohio, March 24; Pittsburgh, March 26, and Cadiz, Ohio, April 1.

CONTEMPORARY AMERICAN MUSICIANS

No. 109

George Hamlin

GEORGE HAMLIN, tenor, was born in Elgin, Ill. His general education was received in the schools of Chicago, and in Andover Phillips Academy.



Photo by Matzene

George Hamlin

English. On his return to America he joined the Chicago Opera Association,

making his début with Mary Garden. He remained with this association for four years, appearing in such operas as the original production of "Natoma" by Herbert, "Jewels of the Madonna," "Tosca," "Madame Butterfly," Goldmark's "Crick-et on the Hearth" and numerous others. He also toured with the company, visiting St. Paul, San Francisco, Seattle, Denver, Philadelphia, Boston, and other cities. As a recital artist, Mr. Hamlin was the first to introduce to America the songs of Richard Strauss, and was one of the first exponents of Hugo Wolf's works. He was one of the first artists to start Sunday recitals in this country, initiating the custom in a theater which he owned in Chicago. His repertoire numbers more than 100 oratorios and 700 to 800 songs. He has sung with the principal choral and orchestral bodies in this country and at the leading festivals. This year he will be heard for the ninth time at the Worcester Festival, having sung at this celebration oftener than any other living singer.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Welcomes Return of "Real Music" to the Metropolitan

To the Editor of MUSICAL AMERICA:

When the United States entered the war and the directors of the Metropolitan Opera House announced that they would have to discontinue German opera "on account of public sentiment," there was a great deal of tall talking by the so-called "ardent patriots." I truly doubt whether the majority of these extremely narrow-minded people even subscribed to the Liberty Loans. In my opinion, they were the kind who would do a lot of talking and end there.

There was and never will be but one Wagner. Art is art and has no consequence in the sentiment of a war. Unfortunately are they who are so narrow-minded as not to appreciate such truly great music. What possible influence could art have with militarism? Many people, perhaps, do not even know that Wagner was exiled from his country. Would he be pro-German for a thing like that? No!

But let us pass on to the present year. I have followed with keen interest the accounts of the productions of "Parsifal" in your publication. It has given me great pleasure to see what a broad-minded and splendid attitude your reporters have taken. I heartily congratulate you as the only musical publication which has taken such a splendid stand. Your whole columns seem to breathe the attitude of a woman whom I heard exclaim as she left the house, "What a relief it is to hear some real music again."

The public seems to be with you. When I say the public, I mean the true music-loving public. At each performance up to date the work has brought a "Caruso house." Why should the lovers of music suffer for a few of the aristocratic ladies and gentlemen, who sit in boxes during the second act of an opera and wave a fourteen-inch green or yellow fan.

I am sure I am speaking for all true lovers of music when I say we are all with Mr. Gatti-Casazza in hoping that he will return to us the great Wagnerian operas.

No more fitting close could be reached than by quoting one of Mr. Krehbiel's paragraphs:

"As I have elsewhere written, the underlying moral of the 'Ring of the Nibelung' is to teach that selfish egoism, or the 'will to power' which finds expression in brute force, must give way to a dispensation of justice and love; of 'Tannhäuser' that salvation comes to humanity through the redeeming love of pure womanhood; of 'Parsifal' that it is the enlightenment wrought through compassionate pity and fellow-suffering, which brings salvation. The ethics of these dramas, to go no further, ought alone to plead for their retention in the operatic list of all civilized and morally progressive peoples."

MARK H. HAIGHT.

Watertown, Conn., March 12, 1920.

Pitch of Male and Female Voices

To the Editor of MUSICAL AMERICA:

Recently I have participated in several discussions relating to the relative difference—if there be any—between the vibration of the female and the male voices.

Somewhere some years ago I read an article which purported to explain the reason that a light soprano voice singing duets with a heavy male voice can always be heard. This article purported to be a scientific explanation of this fact by expounding the theory that a woman's voice, although apparently the same as a man's voice in pitch, is in fact an octave higher.

The person who wrote this article asserted that measurements had been made of male and female voices and that these measurements showed that the vibration of a female voice is an octave faster than the male and therefore that much more penetrating. The article declared that whereas a woman actually sings the notes as played on a piano or other musical instrument the man in fact sings the same notes an octave lower.

I have discussed this with numerous musicians with varying results. Some say that this assertion seems entirely feasible, whereas others scout it as the most absurd theory they had ever heard propounded during their musical career.

Can you advise me if any such measurements have ever been made and if there is a difference between the vibration of male and female voices singing in the same range, and if you have not this information can you tell me where I may secure it?

Thanking you in advance, I am

Most sincerely,

EDWIN MYERS.

San Francisco, Cal., March 9, 1920.

[Mr. Myers is quite right in his point of view. The treble voice of the boy is the same pitch as the female voice but at the time of puberty it descends an octave. Thus, all natural male voices sing an octave below the female voice whatever the notation.—Editor of MUSICAL AMERICA.]

Miss Clarke's Sonata

To the Editor of MUSICAL AMERICA:

I see that my Sonata for viola and piano was referred to in MUSICAL AMERICA after my recent recital as "a prize-winning work," and I wish emphatically to contradict what appears to be a very prevalent impression.

When the \$1,000 prize was adjudicated at the last Berkshire Festival, although the jury was equally divided between my work and that of Ernest Bloch (both works being anonymous as far as the jury knew) the extra judge who was finally appointed to give the casting vote broke the tie by voting the prize to Mr. Bloch. No second prize was offered in the competition, and my sonata is therefore not in any sense a prize-winner.

REBECCA CLARKE.

New York, March 3, 1920.

MARK FIFTIETH BIRTHDAY OF PHILADELPHIA SCHOOL

Pupils and Alumni Commemorate Foundation of Zeckwer Hahn Academy —Other Quaker City Notes

PHILADELPHIA, March 13.—The fiftieth anniversary of the foundation of Zeckwer Hahn Philadelphia Musical Academy was commemorated by its pupils and alumni and by the musical public generally last night at the Academy of Music. A feature of the evening was the presentation of a silver cup appropriately inscribed to Richard Zeckwer, for so many years the director of the school which has been a landmark in the musical history of this city. It was presented in the name of the Alumni Association by Mr. Johnson, a graduate of the class of 1884, whose presentation speech dwelt on the fine cultural influence Mr. Zeckwer had been in the community. Mr. Zeckwer himself responded feelingly and modestly. He told of Himmelsbach's foundation of the school and something of its later progress. In addition to the main school in the heart of the city it now has branches in the suburban districts. A few years ago it received a marked expansion by a consolidation of the forces of the Hahn School of Music. Camille Zeckwer, the pianist and composer, and a son of Richard Zeckwer, shares with Frederick Hahn, the violinist and conductor, the direction of the school while Charlton Lewis Murphy is the managing director.

OLIVER DENTON



"This pianist's most valuable asset is his command of tone. He has an extended range of dynamics, from a most delicate pianissimo to a thundering fortissimo."—W. J. Henderson in N. Y. Sun.

"His reading had the seriousness, the elevation, the passion, the tenderness, the delicacy that the music demands of the performer."—Pitts Sanborn in N. Y. Globe.

"Mr. Denton is a pianist who combines a healthy appreciation of the emotional with a fine display of power. It is a consummation devoutly to be appreciated."—Grena Bennett in N. Y. American.

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Perhaps the outstanding feature of the program was the playing of an orchestra of 110 performers, recruited from present and past pupils of the school, under the excellent conductorship of Mr. Hahn. It gave the First Symphony of Beethoven, Weber's "Oberon" Overture, a Gavotte by Hahn and Edward German's "Henry VIII" dances. Grisa Monasevitch played a group of violin solos, including a Bach Prelude and the Wieniawski "Scherzo Tarantelle." Lena Weber-Brinckman was heard in a group of songs for contralto and Israel Vichnin, the fifteen-year-old pianist, whose training has been with Richard Zeckwer, gave Weber's "Perpetual Motion," Rachmaninoff's G Minor Prelude and Liszt's Twelfth Rhapsody. Camille Zeckwer's Trio for piano, violin and viola was played by Mr. Zeckwer, Mr. Hahn and Mr. Murphy, the co-directors of the school. The long program was well carried out and there was no sense of monotony, thanks to the variety of the offerings and the skill of arrangement.

An ensemble recital of unusual interest was given at the Combs Conservatory of Music by David P. Satinsky, first violin; Charles Miller, second violin; Theodore Freedman, viola; Joseph Franzosa, cellist, and Joseph Noll, pianist. They played Haydn's Trio in C, Mozart's String Quartet in C and the Beethoven Piano Quartet in C.

Twenty-two of the pupils of Mrs. Philips-Jenkins participated in a unique entertainment in Wanamaker's Egyptian Hall, during Founders' Week. "The Landing of the Pilgrims," a cantata, was given in costume with appropriate action to illustrate the song. Organ and orchestral accompaniment added to the musical interest.

Ebba Sjolholm, a pupil of the Sternberg School of Music, was heard recently in her first piano recital, at the Musical Art Club, assisted by Luigi Bocelli, a Philadelphia baritone. Mr. Bocelli, assisted by Herbert Merkel, pianist, and Earl Pfouts, violinist, gave an interesting concert in Witherspoon Hall.

The good work accomplished by the Registration Committee of the Art Alliance, was shown in a public program given by registrants from the classes of several well-known schools and teachers. The Art Alliance makes no charges for its services in registering promising young artists and giving them a chance for public hearing in the concert room of the Art Alliance clubhouse. Each registrant to qualify, is given an audition by a jury of competent musicians. The participants in the program were Anne Hettinger, Richard Townsend, Elsie Tucker, Ruth Lloyd Kinney, Helen Ferguson, Joseph Levy, Rebecca Kolker, Gilbert Albrecht, Otto E. Albrecht, Blanche Hubbard, Irene Hubbard, Lillian Taiz, Helen Winneberger, Jeanette Wells Urban and Elizabeth Gest.

The members of the string orchestra of the Symphony Club, under the inspiring direction of William F. Happich, were heard in their first concert of the season at the Graphic Sketch Club. The assisting artists were Joseph Savit, violinist, and Rosalie Cohen, pianist.

W. R. M.

DAMROSCH PLAYS WAGNER

N. Y. Symphony Gives Annual Program of Master's Works

Walter Damrosch gave his annual Wagner concert at Carnegie Hall Thursday afternoon of last week. It was the last of the series. In the defection of Rosa Ponselle, who was to have made her debut as a Wagner singer, there was no soloist. The excellence of the program made up for such disappointment as may have resulted. It comprised the "Rienzi" Overture, "Lohengrin" Prelude, "Tannhäuser" Bacchanale, "Tristan" love music, the "Dance of the Apprentices" from "Meistersinger," the "Parsifal" Prelude and "Good Friday Spell," the "Rhine Journey" and the "Ride." Some of it was well played, some coarsely, but all of it with spirit. Mr. Damrosch's own arrangements of the "Tristan" and "Meistersinger" pages were welcome, as usual. Why does he not make more? Think of the opportunities for concert transcriptions offered by the second act of "Walküre," the first of "Siegfried," the second of "Götterdämmerung!"

H. F. P.

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"Lack of General Musicianship, a Failing Among Vocal Artists"

So Says Royal Dadmun, American Baritone—Not Sufficient Attention is Paid to the Educational Side He Asserts—An Elemental Quality Needed in American Singers—The Study of a Song

MANIPULATING the voice in fairly steadfast and ingratiating melodic line, and measuring rhythm with reasonable accuracy have been falsely presumed by American singers, according to Royal Dadmun, to be the sole necessary essentials for the attainment of a career of glory. Setting before themselves a task relating almost wholly to the technic of their particular branch of musical study, they have neglected, he believes, to perceive that the greatest possession of a singer is general musicianship, a failing which is apparent in singers as a whole. Such was the burden of a talk with the accomplished American baritone who propounded his opinion on the limitations of singers and why that branch of musical art fails to command the artistic respect attained by the other branches.

"Singers as a whole are not musicians. In almost any other branch of musical art I believe the percentage of musicianship would be found to average easily seventy-five per cent higher than in the vocal. Most singers are satisfied if they manipulate their voice properly and know rhythm, counting their training as finished when they achieve this end. This very satisfaction kills much of their possible success, for the preparation of a singer is never really finished, but should be a constant growing thing with the advancement of their art. A singer should be absorbing music fourteen hours a day. I don't mean by that he should be practicing all that time; part of the time should be spent in actual practice, some of the time in reading, and other moments in *thinking* music. You can think music anywhere; if you ride on a subway, if you walk, you can be actually assimilating musical understanding or concentrating on music.

"At this moment I feel especially this limitation among singers, although it is a subject on which I have been thinking a long time. But only to-day I had the pleasure of meeting Edward Stillman-Kelly, and the meeting has left me ruminating particularly on this point. Here is a musician whose outlook on life is so profoundly simple, who is at once the true musician and is content only to go on developing his work and expressing himself musically, unmindful of outside judgment. How few of our singers have that unswerving loyalty to themselves and their own work!

Realizing Limitations

"In my own case I realized this musical limitation when I sang my first oratorio with an orchestra. I found some difficulty in combining what I believed to be my individual interpretation of the work with the accompaniment of the orchestra, and I knew that the orchestra conductor felt it also. As the soloist of



© Underwood & Underwood

Royal Dadmun, American Baritone

the occasion, I naturally believed that all concessions should be made to me, and I even resented that there should be any changes in my original conception of the singing of that rôle. Well, I went home and thought it over, and then it began to dawn on me that musicianly work was not necessarily individual work. Why should the conductor demand that ninety men, all experienced and far better musicians than myself, wait for me or give ear to the personal vagaries of an artist, in a work which they perhaps understood far better. That brought me to my senses. Since then I have looked upon my work in a different manner. I study, not from a personal angle or from a merely vocal angle, but from a musical angle. This does not mean that you must eliminate individuality or originality, because that is as bound to show itself in your music and singing as in your speech. It means only that you must not break the rules of musical logic.

"The same attitude applies in the case of songs, especially songs in English where the meaning must get over to your audience. The general way of learning a song is to learn the words and the music by heart. The spirit of the song and the 'atmosphere' is generally neglected. Of course many of our American songs are very obvious, and have no atmosphere, which, by the way, is one of the reasons for the musical poverty of a part of our native work. The text is chosen with little care and the song has little subtlety; to sing it is almost an insult to an intelligent audience and means feeding them with musical pap. But there are many American songs which have much to recommend them, and which will repay well the singer's work and grind to get their underlying meaning. Take even a short simple song of this sort,"—and here Mr. Dadmun produced Geoffrey O'Hara's song, "The Wreck of the Jules Painte," written to Sir William Drummond's poem—"It is apparently a simple song in the Canuck dialect. But when you study each phrase you begin to get the naivety and the provincial outlook of this Canadian skipper to whom the Lachine Canal represents a mighty basin of water and to

whom one of the tiny farms of his province, somewhere on sufficiently dry land to spare him from another ocean storm, means paradise. There is far more in it than would appear on first reading. In learning my part of 'Pilgrim's Progress' by Mr. Stillman-Kelly, which I am going to sing shortly, I went through the same process. I am to be *Worldly Wiseman*, a part not long but very meaty. In getting my conception I went through the whole work and all the parts several times. Then I understood the character, the blasé, semi-mephistophelian attitude. I study each phrase and get the elements of it. That is what we singers need, to be a little more elemental, a side of my art, by the way, my little son, who is my greatest and constant diversion, taught me unconsciously.

"Summing up, my admonition is to regard the recital as a conversation with

the audience—in tone. The conversation varies in interest as the singer behind it varies. It must have all the attributes which a successful afternoon of social intercourse would have: Conviction, for which musical erudition becomes a necessary requirement; interest, for which variety of program is to be recommended, and a certain amount of 'small talk' represented in the lighter and more whimsical numbers. It is in this light that the singer must think of his recital. It is a great opportunity—this social intercourse with so many, and the artist must never feel that he has dissipated the moment. To give to it his best, he must prepare for it wholeheartedly, counting his preparation only begun when he has mastered the technic of his work, and being anxious to advance constantly, not as a vocalist, but as a sincere musician." F. R. GRANT.

MANY NOTABLES VISIT HARRISBURG

Godowsky, Tetrassini, Wadler and Gauthier Delight Music-Lovers

HARRISBURG, PA., March 13.—Leopold Godowsky, the pianist, gave a recital at the Orpheum Theater on Monday evening, March 1, under the auspices of the Viva Voce Club, an organization of the post-graduates of Mrs. M. Pfahl Froehlich's School of Music. His playing was highly intellectual and polished, and his numbers were brilliantly executed. The program included the Sonata, Op. 57, by Beethoven, a group of Chopin numbers, the group from "Triakontameron" by Godowsky, and a closing group comprising "March Wind," by MacDowell; Concert Study No. 2, by Liszt, and Toccato, Op. 111, by Saint-Saëns. The recalls were many after each number.

A delighted audience heard Luisa Tetrassini in recital on Monday evening, March 8, at Chestnut Street Auditorium. The great soprano won her hearers first by her gracious manner, and then by her clear, limpid tones. Especially notable were the beauty of her sustained tones of the extreme upper register and the clear, crisp quality of her voice in the florid passages. Her numbers included the "Mad Scene" from "Hamlet," by Thomas, and a group comprising "Pastorella," by Veracini; "Swiss Echo Song" by Eckert, and "Canto di Primavera," by Cimara. She gave a generous number of encores.

Assisting Mme. Tetrassini was Mayo Wadler, violinist. He played "Ballade," by Coleridge-Taylor, "Humoresque" by Stoessel, "Meditation" by Cimara, and "My Native Land" by Smetana. His tone was one of great sweetness and richness of color. His harmonics were of a purity such as is seldom heard in this city, and he was received with much enthusiasm. Pietro Cimara, the accompanist, opened the program with a group of three numbers by Sgambati, which he played with spirit and good tone. His accompaniments were excellent.

Eva Gauthier gave a recital quite distinct from the usual line on Tuesday evening, March 9, at Fahnestock Hall, under the auspices of the Wednesday Club. Her voice is rich mezzo-soprano, and her singing is colorful and with skill in vocal technique. Her audience was enthusiastic over the beauty of her voice, her songs and her personal charm. Her program included a group of folk-songs, one of modern French songs, one

of Russian songs, one of Japanese and Chinese songs by Bainbridge Crist, and the aria, "M'Ordi, M'Ordi," from "Lucretia Borgia," by Donizetti. Much interest centered in the group of songs from Java and the Malay States, for which Miss Gauthier appeared in native costume. She was recalled many times during her program, giving several encores.

Marcel Hansotte, whose accompaniments were such a valuable asset to the singing, gave a group of piano numbers which were received with favor.

L. H. H.

Muri Silbi and Walter L. Bogert in Joint Recital at Women's Philharmonic Society

The Women's Philharmonic Society, Mrs. Leila Hearne Cannes president, held its monthly musicale at Carnegie Hall recently. Muri Silbi, pianist, and Walter L. Bogert were enthusiastically received by a large audience. Mrs. David Graham was chairman of the reception committee and Mrs. James Britton Scott was hostess. Mrs. Leila Cannes was re-elected president, Mrs. Ada Heineman, treasurer; Mrs. Edward Lauterbach, second vice-president; Maud Reiff, fourth vice-president; Mrs. Grace Hartley, sixth vice-president; Mrs. A. Hall, recording secretary.

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BRASLAU ASSISTS PORTLAND SYMPHONY

Contralto Wins Ovation with Denton Forces—Many Local Artists Heard

PORTLAND, ORE., March 10.—The Portland Symphony gave the fourth concert of the season to a crowded house on March 3. The visiting soloist was Sophie Braslau, whose beautiful and emotional work delighted the audience. The Russian group of three songs, "Serenade of Death," "Au bord du Don," and "On the Dnypr," Moussorgsky, sung with fine dramatic effect, stirred the imagination and was received with enthusiastic applause. The orchestra accompaniment was played with excellent taste and

added to the enjoyment. "O mio Fernando" from "La Favorita" was Miss Braslau's opening number. "Eili, Eili" showed the dramatic and sympathetic quality of the voice of the singer, and in response to a recall, she sang "The Robin Woman's Song" from "Shanewis." The orchestra played the Symphony No. 3 in A Minor, Mendelssohn, the Overture to "Oberon," the Prelude and Introduction to the Third Act of "Lohengrin." Carl Denton conducted with his usual ability and the orchestra played admirably.

The national week of song was appropriately celebrated in this city. Walter Jenkins, song organizer of the community service, and Mrs. Percy W. Lewis, state chairman for Oregon of the National Federation of Musical Clubs having it in charge. Mr. Jenkins was a

busy man, conducted sings during the week at the Women's Research club; at Chamber of Commerce; at the song leaders class at Central Library; the Women's Advertising Club and before numerous other organizations. Mrs. Lewis received co-operation from all of the clubs, most of whom observed the week of song.

There have been 213 poems submitted for the state song contest. The committee of judges has selected three for first place, all of which are entitled, "Oregon, my Oregon." The winners of the contest are Lynette Arnold Henderson, J. A. Buchanan and Lilian C. Hackelman. The judges were Mrs. Elliott R. Corbett, Mrs. Mabel Holmes Patterson, professor of English at the University of Oregon, and J. A. Churchill, state superintendent of schools; Professor Norman E. Coleman of Reed College and Hopkins Jenkins, principal of Jefferson High School. The ultimate winner will be the poem to which the musical composition will be set. The Oregon Society of Composers will now conduct a contest for music for the words.

A concert given in the public auditorium by the Bertha Farmer concert was one of the attractions of the Ellison-White Lyceum Bureau. About 1500 were in attendance. Josephine Martino, soprano, is a young singer of lovely voice and is the chief song bird of the company. Mary Parmley, violinist, L. V. Arbogast, cellist and Arthur Lydell, pianist, gave a very enjoyable program.

Mary Louise Rochester, Seattle soprano, appeared in a song recital before the MacDowell Club at a meeting during the week. She gave three groups of songs in French, four in English and a group of monologue songs. Ella Cornell Jesse was the pianist. N. J. C.

affectations and mannerisms out of place on the recital platform and detrimental alike to vocal and artistic results. The most flagrant of these is an inclination to indulge in inaudible whispers in anything less than *mezza voce*. In such songs as Bemberg's "Il Neige" Debussy's "Beau Soir" and some of the Mana-Zucca bits not a sound from Mr. Thomas reached the back of the hall. There is a lack of effective resonance, moreover, in actual *mezza voce*, though the voice is vibrant and mellow beyond that point. Unfortunately, Mr. Thomas' singing with respect to attack and style indicates frequently a decided want of taste. His enunciation lapsed often into indistinctness. And where did the singer acquire his French pronunciation?

Romaine Simmons furnished excitable accompaniments and William Janaushek supplied an organ background in the Mendelssohn air. H. F. P.

John Philip Sousa's third novel, "A Transit of Venus," described as a social satire, will be published this spring.

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TWENTY YEARS' experience in Grand Opera and SIXTEEN YEARS of successful teaching in Chicago have enabled Signor Beduschi to place his pupils in leading positions in GRAND OPERA, Light Opera and Oratorio, as well as the Teaching and Concert field.



The opinion from ROME the first time he played "Manon Lescaut," by Puccini:

"Signor Beduschi is the best DeGrioux that Puccini could possibly find. His voice is even and sympathetic all through the register and he sings always without holding it back. The 'timbro' of his voice is 'Bellissima.' AND HE SHOWS THAT HE KNOWS PERFECTLY THE TRUE ITALIAN METHOD."—COUNT FRANCHI DE VALETTA.

From Ricordi, of the Music House of Milan, Rome, Naples, Paris, London (Telegram):

"Milan, May 3, 1894.

"To Signor Beduschi: I believe it unnecessary to express my confidence in you, but it is of the first importance that you go to the London Debut of Manon and Falstaff. You will understand that it is very essential for Italian art that it is presented favorably. I select you for the important occasion. I believe in you from my heart, that your artistic intelligence will represent Italian art truly. RICORDI."

"Paris, April 13, 1900.

"I learn of your triumph upon the evening of honor in the Theater Pergola. To you, dear and great artist, my best recognition and admiration. MASSENET."

From Puccini, after the first production of his Manon Lescaut in London:

"Milan, December 12, 1894.

"Bravo, Beduschi, Triumphant! With Much Affection. PUCCINI."

"To my friend Beduschi, the most perfect and intelligent Rodolfo. PUCCINI."

"Al valorosa artista Umberto Beduschi, campione del bel canto con ammirazione e amicizia. PASQUALE AMATO."

"To the grand artist, the singer never to be forgotten, the unexcelled master of singing—Umberto Beduschi, with great admiration. TITA RUFFO."

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FRITZ RENK

AMERICAN VIOLINIST

Wins High Praise from Chicago Critics in Debut, February 26, 1920



CHICAGO EVENING AMERICAN, Herman Devries

"Fritz Renk Plays.—Fritz Renk gave a recital at Kimball Hall. He is a newcomer to the formal public platform, as far as I know, and the excellent impression he produced gave birth to a sincere desire to hear him again, for he is well worth this tribute to his talents. Mr. Renk has a great many very good violin assets, among them a more than adequate fluency of technique, discriminating taste, considerable sensitiveness of expression and a very pretty tone.

"He succeeded in giving me pleasure and in pleasing a very appreciative and admiring audience, who demanded an extra after the Vieuxtemps Concerto. Mr. Renk then played a Berceuse very charmingly. He is a most promising young artist. Edna Frain was a good accompanist."

CHICAGO DAILY NEWS, Maurice Rosenfeld

"Fritz Renk, violinist, gave a violin recital last evening, and in the first movement of the Vieuxtemps Concerto in E major gave evidence of an adequate technical prowess of good tone and musical understanding."

CHICAGO DAILY TRIBUNE, W. L. Hubbard

"Fritz Renk's presentation of the shorter numbers on his program was instant and strong in appeal. For he brings to their performance a tone sweet and ingratiating, which sings melody winsomely and gets from soft sustained effects all that is in them. He was able to show his abilities in favoring light."

CHICAGO EVENING JOURNAL, Edward C. Moore

"Renk is a violinist of talent and acquisitions, with a special ability to select music that his audience will enjoy. His selections and his manner of playing them indicated a certain degree of the accustomed in playing before a set of hearers. He played the first movement to the entire satisfaction of his audience, so audibly expressed that he played a little Grieg piece for an encore, all sprightly, graceful and with a good deal of charm."

CHICAGO EVENING POST, Karleton Hackett

"Fritz Renk was playing the Vieuxtemps Concerto as I entered. He gave it with understanding of the music and a good technical grasp of his instrument. In his encore he showed that he could play a melody with a tone of fine quality and interpretative warmth. There was a large audience, which applauded him heartily."

Exclusive Management—VON WINCKLER-MANSFIELD Mr. Renk uses the TAUSCHER VIOLIN

Sowerby's "Comes Autumn Time," a Brilliant Musical Expression

"Program Overture" of Young Chicago Composer, Just Published, Work of Deep Significance—Superb Instrumentation Attest To Writer's Command of Medium—Truly Spirited, and of Forceful Conviction

BY A. WALTER KRAMER

TO the esteemed conductor, Frederick A. Stock, of the Chicago Symphony Orchestra, and that generous sponsor of musical art, Mrs. Frederick S. Coolidge, thanks is due for bringing to public attention the work of a young composer, who promises to be one of the big men in America's music of the next decade. The young man is Leo Sowerby, a resident of Chicago—late of the A. E. F. in France during the war, where he served as a bandmaster—who has to date produced enough music to take a place of honor among our creative musicians. It is not the purpose of this article to narrate what he has done, or even to suggest the many excellent achievements which he has already put to his credit. The occasion is to call attention of all who read this journal to his extraordinarily beautiful overture for orchestra, "Comes Autumn Time," which has recently been published by the Boston Music Co. And here let us pause a moment and express our pleasure at seeing this distinguished music publishing house issuing an American work for orchestra, a big expense and one that cannot quickly be realized in sales. Were our publishers all agreed in stimulating native composition as this house has done for a period of years, the Society for the Publication of American Music, organized last year to publish the significant extended works of American composers, would not have needed to be called into existence. But enough of that. To our muttons!

Mr. Sowerby has written what he calls a "Program Overture" and in his score we find Bliss Carman's fine poem, "Autumn," quoted, obviously the inspiration of the composition. Only in a general way can one sketch the work here, to give some idea of this exceedingly sincere, effective and individual composition. The opening theme in bass clarinet, bassoons, violas, cellos and basses tells in a bright manner of "the time of fruit and grain." The second theme, given out by the flutes and celesta in octaves, supported by a clarinet, and the first violins *divisi*, with the clarinet fig-



Photo by Moffett

"In Leo Sowerby, This Country Has One of Its Most Forceful Creative Personalities"

ure duplicated in harp harmonics—a lovely touch—is equally as fine. Such is the material. The rest is Mr. Sowerby's not simply ingenious treatment of it, but his vital skill in suggesting bits of the theme here and there with a masterly sense of appropriateness and a feeling for symphonic development that makes his work cohere. One is constantly reminded in studying the work of the fact that it is a unit. And in this it differs much from most modern works, which, excellent as they are, only too often suffer from a diffuse quality that is almost ostentatiously set before us by their creators.

There is a fresh quality in this music that is arresting. It combines, with Mr. Sowerby's use of English instructions to the performers, such as "plucked" for *pizzicato*, "bowed" for *arco*, "glide" for *glissando*, etc., to make us think that he has something very marked in common with Percy Grainger. We are told, let us add parenthetically, that Mr. Sowerby used these English expressions in his music long before he saw any of Mr. Grainger's music and noted that it was that composer's custom thus to indicate

his expression marks, etc. It is unimportant, whether it was before or after. The important thing is that he has a free spirit, a moving pulse and a brilliant expression, that he can control so admirably. Like Grainger, he is a composer of the outdoors, not one of the musty study, where midnight oil might solve the problem of a contrapuntal joining of thirty themes!

The work is scored for a big orchestra, two flutes and piccolo, pairs of oboes, clarinets and bassoons, bass clarinet, four horns, three trumpets, three trombones and tuba, four kettledrums, cymbals, chromatic bells, tubular bells (did we hear someone whisper "Grainger!"), harp and celesta and strings. And here a word: we have not referred to Mr. Sowerby's instrumentation as yet. We wish to go on record that it is superb, in that he treats his instruments always idiomatically, with a respect to their intimate natures. Such splendid writing for the winds, the horn parts and the brasses (note the closing measures in which they are used in a tremolo!) attest their composer's absolute command of his medium. The work is not untried. It has been performed successfully in New York by Mr. Damrosch with the Symphony Society, and, if we mistake not, in Chicago by Mr. Stock with the local symphony. It ought to be played by every symphony orchestra in

America and Europe: in America, because few better new works for orchestra are to be had, in Europe because it is high time that our active composers, those who are young and have something to say, should be heard there, instead of our professors, who had a magnificent time of it last year in Rome when their compositions—recommended, of course, by the music department of a college where live lovers of professorial music—were performed as typical of contemporary American orchestral literature. An American who heard that concert has sent us word that he did not feel a bit proud of what the Italians were obliged to listen to!

There is a real spirit in this composer's production. He has ideas, knowledge, brains and balance; and he writes with conviction, the kind of conviction that makes the close of his overture reflect the lines of Mr. Carman:

*And while the crickets fife along her march,
Behind her banners burns the crimson sun.*

We are certain that in Leo Sowerby this country has one of its most forceful creative personalities.

Le Menestrel of Paris states that the Berlin Opera will shortly give several performances of the Nibelungen Ring at The Hague.

Beatrice MacCue

CONTRALTO

Press Comments

New York Recital

March 9th



Her enunciation is admirable. Every word was clearly heard. Her voice is of good quality. There was charm in her singing of light songs.—THE EVENING TELEGRAM.

She displayed an excellent natural voice. She showed in all her interpretations taste and intelligence.—THE NEW YORK TRIBUNE.

Singing with considerable beauty of tone.—THE NEW YORK TIMES.

The soloist's voice in the lower register was of good volume and quite agreeable.—THE WORLD.

She is a contralto with a voice of most ingratiating quality. In its middle register it is expressive, with sufficient carrying power, and often real beauty, to which a statuesque blonde personality adds a touch of distinction.—THE EVENING MAIL.

Miss MacCue's singing disclosed a voice of agreeable timbre. Her interpretation showed fine feeling.—THE SUN AND NEW YORK HERALD.

Her singing of a long, diverse and difficult programme yesterday, proclaimed her an artist who combines musicianliness with skill and assurance. Miss MacCue possesses undeniable gifts as a dramatic singer. The original charm of each selection was increased by beguiling eloquence, superb diction and directness of expression.—NEW YORK AMERICAN.

Her name is Beatrice MacCue, a singer of more than average talent. She has a rich contralto voice, sympathetic in quality, and well in tune. She has a pleasing personality, and an unusual amount of charm.—THE MORNING TELEGRAPH.

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Two Russian Virtuosi and Local Forces Round Out Chicago's Weekly Schedule

Heifetz Makes His Appearance with the Symphony — Moiseiwitsch Features Modern Works in Second Recital—Madriral Society Sings Prize Works—Henry and Reuter in Excellent Offerings

Bureau of Musical America,
Railway Exchange Building,
Chicago, Ill., March 13.

JASCHA HEIFETZ'S Chicago farewell, a program of compositions written for and dedicated to the Chicago Madrigal Club, and piano recitals by Benno Moiseiwitsch, Harold Henry and Rudolph Reuter, make up the schedule of the week just passed.

Heifetz, who expects to tour Europe for the next three years after his season closes in America this spring, was the soloist with the Chicago Symphony Orchestra last Friday afternoon and Saturday evening, and gave an interpretation of the Beethoven D Major Violin Concerto in his inimitable masterly manner. Again his combined virtuoso qualities won for him a veritable ovation. The orchestra, under Frederick Stock, gave the soloist an exemplary accompaniment, and also offered the second symphony by Tchaikovsky, which does not compare with the later works of the Russian master, either in directness of theme or in colorful development.

The "Tragedy of Salome" suite by Florent Schmitt, repeated after a few weeks, proved one of the most important novelties we have had this year. It is a stupendous composition to which the orchestra gave a superlative performance.

Benno Moiseiwitsch, the Russian pianist, at his second recital here last Sunday in Orchestra Hall, offered in his program a group of new works by modern composers.

His performance of Ravel's "Jeux d'Eau" was full of charm and grace;

his playing of a Prelude in B Minor by Rachmaninoff, was better than the piece warranted, as it is not one of the most inspired of the Russian composer's works. An Etude in F Sharp by Stravinsky was brilliant and technically astounding. Two imaginative numbers by Palmgren, "Refrain de Berceau," and "Bird Song," and Debussy's "La Fille aux Cheveux de Lin" and Toccata were played with understanding and musical insight. The big number of the day, was the Chopin B Flat Minor Sonata, which Moiseiwitsch interpreted with vigorous style, bringing out the dramatic moments with big tone power and impressive accent. Other numbers were the "Will o' the Wisp" Etude, "Love's Dream" and "Venezia e Napoli" Tarantella by Liszt, and the Bach C Major Prelude. There were several repetitions of the modern works and a number of encores.

Welcome Local Pianists

Harold Henry's piano recital at Leon Mandel Hall, at the University of Chicago last Tuesday afternoon, attracted a crowded house. In the artistic exposition of a varied program he showed eminent musical attainments. Well known, as one of the most faithful disciples of MacDowell, Mr. Henry placed on his program the "Keltic Sonata," which he played not only with enthusiasm, but with perfect understanding. Other numbers in the list were by Bach, Brahms, Schubert, Chopin, a charming work by Mr. Henry, "The Dancing Marionette" and numbers of Grieg, Debussy, Cyril Scott, Liszt and Moszkowski. There were many encores added to these numbers.

Rudolph Reuter, the American pianist, closed the Wednesday morning recitals in the Carl D. Kinsey Series at

the Ziegfeld Theater last Wednesday morning, with a program which contained a large percentage of modern works. Especially noteworthy was his first performance from manuscript, of a sonata in four divisions, but in one movement, by Charles T. Griffes. This work by the Southern composer, hardly measures up to his many compositions we have heard, either in thematic worth or harmonic texture. The short thematic materials and the vague harmonic meanderings, leave the hearer in uncertain mood as to the meaning of the entire work. Mr. Reuter played the sonata with virile and straight forward style, but even his excellent performance could not rescue the sonata from its drab dullness.

Much more satisfactory were the offerings by Brahms, Debussy, MacDowell, Borowski and Pachulski, as well as those by Bach-Saint-Saëns, Brahms-Gluck, and Chopin, in which Mr. Reuter displayed his artistic talents. There was another group by B. Dieter, a former pupil of Mr. Reuter, Scott, Tchaikovsky, Liszt and Rubinstein. The recital was well attended and made a brilliant close to the series.

Florence Lang, a young Chicago soprano of engaging appearance and winning musical gifts, gave a successful song recital at the Blackstone Theater last Tuesday afternoon, assisted by Louise Lindner, accompanist, and Leo Sowerby, composer. Miss Lang, who comes from the studios of Lilla Breed, it is said, in a group of old English songs by Bishop brought to hearing a well schooled, and clear soprano, of good timber and extensive range. Her diction is commendable and her stage manner pleasing. She sang with fine effect French songs by Saint-Saëns, Pierné, Poldowski, Rabey and Fourdrain. She

was also heard in a new song cycle by Leo Sowerby who played the piano accompaniments of his four songs. These had been previously heard at a concert with string quartet accompaniments, at which time, they sounded more colorful. Miss Lang sang the difficult intervals with a certainty which was astonishing. She made a favorable debut as a recitalist.

The Chicago Madrigal Club, under its director, D. A. Clippinger, was heard in its second concert of the present season at Kimball Hall last Thursday evening, and sang some fourteen madrigals and part songs with good tone balance and rhythmic precision.

The chorus is well drilled and sings with clear enunciation, its English, being especially praiseworthy.

The program contained three compositions by Adolf, Weidig, two each by Rosseter G. Cole and Daniel Protheroe, and one each by James McDermid, Louis Victor Saar, Clarence Dickinson and Arthur Dunham, these composers of our city, making an excellent showing in their choral compositions, many of which won prizes at the various contests of the club.

Adabert Huguelet, pianist, and Rollin Pease, baritone, were the assisting soloists, and both of them did creditable work. Mr. Huguelet played Chopin and Liszt works with musical taste and Mr. Pease sang three American songs by Stevenson, Nevin and Bibb with good tone and interpretative clarity. Mr. Huguelet acted also as accompanist for the evening.

The Eighth "Popular" concert for this season of the Chicago Symphony was given last Thursday evening at Orchestra Hall led by Frederick Stock and brought to hearing a heavy program of which the Beethoven Seventh Symphony was the most important number.

The orchestra was in its usual good form and the program was enjoyed by a capacity audience. There were the usual encores during the evening.

Frederick Frederiksen, the well known violinist, was one of the soloists at the Swedish concert given last Sunday evening at Aryan Grotto Theater, and made a decided impression with his performances of the Swedish Rhapsody by Saurer and the Dance Caprice by Tor Aulin.

[Continued on page 31]

MICHEL

GUSIKOFF

RECEIVES OVATION

in

CHICAGO

APPEARS AS SOLOIST WITH ST. LOUIS SYMPHONY
THURSDAY, FEB. 26, 1920

PRESS COMMENTS:

W. L. Hubbard, in Chicago Tribune: "Mr. Gusikoff is master of his violin, winning a fine, pure tone which not only pleases but charms, and his interpretative powers include excellent taste and musicianship."

Karleton Hackett, in Chicago Evening Post: "Mr. Gusikoff is a distinguished artist. His tone was rich and he

gave the slow movement with poetic feeling. The final movement he played brilliantly, with clean technique, strong rhythms and fiery spirit. He made a distinct success with the audience, and was compelled to bow many times in response to the applause."

Maurice Rosenfeld, in Chicago Daily News: "Michel Gusikoff, the concertmaster of the orchestra, appeared as so-

loist, playing with good tone and with finished mechanical means the Bruch G Minor violin concerto."

Henriette Weber, in Chicago Record-Herald: "Michel Gusikoff played with temperament, feeling and a brilliant technique the difficult Bruch violin concerto and got an ovation."

ALSO SCORES AS SOLOIST IN ST. LOUIS
FEB. 20-21, 1920

PRESS COMMENTS:

W. H. James, in St. Louis Post-Dispatch: "Gusikoff never appeared to better advantage than in this offering. The tone and beautiful singing quality of the high note passages, especially in the second movement of this concerto, were such as can be attained only by a violinist of rare skill."

Richard Spamer, in St. Louis Globe: "MR. GUSIKOFF PLAYS BRUCH'S BIG CONCERTO LIKE A YOUNG MASTER."

Albert C. Wegman, in St. Louis Times: "Yesterday the young man's playing had distinction and charm. There is decided individuality in his tone, and the grace of his phrasing is rare, and behind all the beauty of his playing there is always the solid musicianship that counts for more than anything else with a discriminating audience."

St. Louis Star: "Mr. Gusikoff more than compensated them by the masterly manner in

which he handled the Bruch concerto, and the melodious score, as well as its difficulties, gave the soloist an opportunity to show that in any list of younger violinists he must have a high place. In the prelude Gusikoff played a series of fine trills, and in the adagio he had a melody of unusual beauty, which he interpreted with delicate shading. The final allegro gave an opportunity for rapid fingering and staccato work, and in this the violinist showed he was a master."



Management: ARTHUR J. GAINES, University Club Building, Saint Louis, Mo.

The first of these is dedicated to Mr. Frederiksen by Sauret, his friend and teacher. The concert was given under the auspices of the Swedish American Society of Women of Chicago.

Anna Louise Week, the well known Chicago contralto, is singing the solo parts of "The Messiah" for the Yankton, S. D. College, under L. U. Reilly. She will tour until March 27, when she will return to Chicago. M. R.

Notes of the Studios

Chicago, March 15, 1920.

Much attention has been attracted to the symphony orchestra training school of one of the musical conservatories of the city, directed by Richard Czerwonky. The fine orchestral routine of this conductor make the rehearsals inspiring to the students, who constitute an orchestra, quite unusual from the ordinary pupils' band.

Adolf Weidig's "Episodes" were played, led by the composer, by the Detroit Symphony Orchestra at Detroit, with emphatic success on March 7. The daily press of that city accorded the work unstinted praise.

Abraham Sopkin, a former graduate of the American Conservatory, and artist pupil of Adolf Weidig, appeared as soloist with the Cincinnati Symphony Orchestra last week, playing the Lalo Violin Concerto.

On Saturday afternoon, March 30, advanced piano and voice students will appear in concert at Kimball Hall accompanied by the Students' orchestra of the conservatory under the direction of Herbert Butler.

The recital of March 6, given at Kimball Hall, brought to notice a number of talented students of the school. Mildred Stewart, organ, Helen St. Claire, Esther Spalding, Esther Gielo and George Smith, voice, Gladys Bezazian, Mae Williams, Ima Johnson and Dorothy Burnham, piano, and Margarethe Morris and Marion Leonard, violin.

The Summer Session of the college which begins June 28, this year, is arousing remarkable interest throughout America. The registration for lessons

under Percy Grainger, Oscar Saenger, Herbert Witherspoon, Mme. Valeri and others is very heavy.

Irma Goebel, student of Alexander Raab, piano, gave a recital Feb. 28, at the University of Virginia.

Robert Louis Barron, student of Max Fischel, gave a violin recital at Portland, Ore., last Tuesday.

Olive McCormick, voice student of Edoardo Sacerdote, gave a recital March 4, at the Illinois Athletic Club.

Christian Matheisen, student of Kenneth Barradell, piano, is in New York, making records for the Victor Talking

Machine Co. This is the second group of records which he has made for this company.

Dorothy Bowen, student of Mrs. O. L. Fox, was prima donna in the "Nautical Knot" performance, given at Lake Bluff, which will be repeated at Highland Park.

John B. Miller, and Mrs. Rose Lutiger Gannon have returned from a successful concert tour of some ten days' duration. A concert by advanced piano students was given recently at the Ziegfeld Theater. A program of sixteen numbers was presented. M. A. McL.

Present Economic Crisis Affecting American Music, Says Walter Greene

American Baritone Discusses the Relation Between Scarcity of Materials and Music—How the Concert Singer May Alleviate Conditions—Demands Made On Artists by the Western Audience.

THE economic status of a country undoubtedly casts its shadow upon the art of that country. Although there are many who would look upon music as detached and isolated, dependent only upon that vague thing called the "spirit" of a country, it is certain that national conditions reflect themselves as much on music as on the manufacture of, say, shoes.

The young American musician is facing the question squarely, realizing that, however unfortunate, there is a distinct and entangling alliance between business conditions and art life. At present he must combine the qualities of a musician and the acumen of the business man. It is with this attitude that Walter Greene, the well-known American baritone, faces his art.

"It is up to us, the young American musicians," he said in a recent inter-

view, "to whom the problems of present artistic conditions are presented forcibly, to analyze and examine the causes and various aspects of them. Our business men have brought efficiency in its highest form into their lines, and it is for us to bring equal efficiency into music. If we find conditions not to our liking,



Photo by Mishkin

Walter Greene, American Baritone

it is essential that we dissect the causes and attempt to lessen them.

"One of the particular questions which is uppermost now, for instance, is that of American music. We are undoubtedly faced with the conclusion that the composer is having a very difficult time to have his works published. Much has been said and written against the publishers attacking them for their apparent slight of native works. The truth of the matter is that American publishing houses are not indifferent to American creations, but have been made so by the actual scarcity of white paper—a statement which is not as far-fetched as one would suppose. Printing to-day, I should say, is about four times as high as it was in 1914, and it is quite safe to assume that with present prices as they are the publishers can hardly afford to take chances on new composers. It is seldom that the unknown composer's first work is an entire success, and in most cases it is a loss, so, although the publishers formerly could afford to assume certain risks, they are unable to do so to-day. When a composer has one success the publisher may count on a certain sale of his works; nothing, for instance, that James H. Rogers would now write, after his popular 'Star,' could be a loss. But with the works of a new composer there is always a risk, and stringent economic conditions prevent the publishers from assuming it.

"It is really up to the singers to help the American composers, and incidentally themselves. There is no question in my mind that the demand of to-day in concert work is for American songs and songs in English, a condition especially the case with audiences outside of New York. The concert singer can aid himself and the composer by giving songs in manuscript, I think, thus trying them out before the audience and gaining for them, so to speak, the *cache* of the public. Having once been assured of their popularity, the publisher may publish them, having tested their success. The singer cannot do this indiscriminate-

ly, of course. But where he feels the worth of a song he should give fair show to the young composer. For instance, in my coming concerts I am giving several manuscript performances as I have frequently done in the past. An interesting case of the young composer which might be cited is Seneca Pierce, whose works, so markedly beyond his years and of subtle musical expression, remained unpublished until the composer himself had to assume the risk of their publication. There are many such cases. It is true that the present condition of publishing has to a certain extent eliminated some of the musical chaff and has left the sturdiest compositions on the market. In former years the amount of new songs and works (a large number of which were not worth reading over) with which the singer was bombarded was incalculable. However, in bringing about this benefaction conditions have also endangered the existence of the truly worthy young composers. The problem is a hard one, but its partial solution may be found in the attitude of the singer.

Recital Opportunities

"It is on such occasions as these that the concert singer finds his opportunities, and it is because of these that I have such respect for concert work. Having a voice which has been thought of as operatic caliber, I have been asked again and again why I don't turn to operatic work. It is because I feel that concert work offers by far the biggest opportunities. In the first place, in opera, one's contribution is only relative. One is merely a small part of an artistic performance to which many make their contributions. With concert the creation actually rests upon oneself, and belongs to oneself, being entirely an individual thing; it requires far greater ability and versatility. For although an opera star may take a few rôles during a season, the concert star within the compass of a single program must place himself in innumerable moods and must interpret a round of characters and shades of emotion which could never be measured by a single rôle. Each song requires a different atmosphere into which the artist must place himself—a task far greater than the interpretation of a rôle in which practically a single characterization must be obtained throughout."

Knowing that Mr. Greene had for two years taken charge of the vocal work in a Western college, and was himself a native of the Middle West, the writer asked whether he had found any difference in the attitude of westerners toward music. "Practically the same things are welcomed in the West as here," said Mr. Greene, "except that even more American works are demanded. It is certain, however, that westerners will not be fooled in the matter of music and you can't put anything over them." They take no cognizance of what reputation an artist has, judging him for themselves. The claque is an unknown institution there; if they like you they applaud; if they don't they're polite enough to give you a welcome—but you feel its coolness. Nor will they be taken in by any tricks—for instance, some singers make their exits off stage as invitations for encores, but this never deceives the westerner. For another thing, they don't give much ear to the word of metropolitan critics.

"It is true that artists really need the criticisms of the well-known city critics. But they need these as an aid in selling their wares. It is for the managers, not for the audiences, that they need them. After all, audiences are just human. What the singer himself honestly likes, the New York audience will like and the out-of-town audience will like—even though the critic may not.

F. R. GRANT.

Letz Quartet Is Applauded on Tour of Southern Cities

The Letz Quartet has just returned from its Southern tour, on which it appeared at the Peabody Conservatory, Baltimore, on March 5, at Hollins College, Virginia, the following day, and at Anderson College, Anderson, S. C., on March 8. The organization also appeared at Red Springs, Va., and in all four concerts met with an enthusiastic reception. In all their concerts on this tour Mr. Letz and his associates played Beethoven's F Minor Quartet, Op. 95, and the Variations on "Death and the Maiden" from Schubert's D Minor Quartet. In Baltimore they played the Kreisler Quartet, in Anderson two movements of it, Percy Such, the new cellist of the quartet, offering a Boccherini solo work at this concert. At Hollins College they played the Schumann Quintet with Erich Rath, pianist.

Mme. Lucile Delcourt

is "An unusually skillful solo artist possessed of rare grace besides" the New York critics unanimously agree

Opinions of Recital at Princess Theater, February 2, 1920

Every time we see a harp we expect to hear vague musings, ethereal and suggestive of some celestial sphere. But the harp can be human, and Mme. Delcourt at the Princess Theater yesterday afternoon proved the versatility of the instrument and of her own art.

She drew forth the whimsical gaiety in Rameau's "La Joyeuse," playing his minuet and gavotte with a zest and spice that few harpists achieve. Four preludes by Carlos Salzedo, played for the first time, were impressionistic sketches called "Expressive," "Dreamingly Tender," "Peaceful" and "Chiseled, but Without Dryness." The promise in the name was not always fulfilled, but Mme. Delcourt read them sympathetically.—*Evening Mail*, February 3, 1920.

Lucile Delcourt, heard as harpist recently with the Damrosch orchestra, gave a first recital yesterday at the Princess Theater, performing four new preludes, op. 38 by Carlos Salzedo, who was in the audience. Mme. Delcourt is a musician not only to her finger tips, but to the full sweep of chromatic harp strings. She played from contemporary composers, Albeniz, Debussy, Fevrier, Grovlez, Ravel. There was atmosphere

Opinions of American Debut with N. Y. Symphony Orchestra, December 28, 1919

The event of the concert of the Symphony Society in Aeolian Hall yesterday afternoon was the appearance of Mme. Lucile Delcourt as solo performer on the chromatic harp. Mme. Delcourt, who is an exceedingly accomplished artist, was heard with delightful results in Piere's "Concertstück" and Debussy's "Danse Sacree" and "Danse Profane."—*The Globe*, December 29, 1919.

Mme. Lucile Delcourt played on it in two pieces by Piere and Debussy. She has remarkable technical skill and is a thorough musician.—*Evening Post*, December 29, 1919.

The Symphony Society continued its regular Sunday afternoon concerts in Aeolian Hall yesterday with a program offering an interesting novelty, Mme. Lucile Delcourt, a French harpist, made her debut in this country as the soloist, playing the chromatic harp, an instrument which had not been heard in public before in America. She played first Piere's Concertstück for harp, chromatic harp with orchestra, and later Debussy's "Danse Sacree" and "Danse Profane." Her performance had much technical dexterity and grace of style to commend it and it was much applauded.—*The Sun*, December 29, 1919.

Mme. Lucile Delcourt is a player of light, graceful qualities and there was something exquisitely musical about her playing of Debussy's "Danse Sacree" and "Danse Profane," with orchestral accompaniment.—*New York Herald*, December 29, 1919.

Mme. Lucile Delcourt, a French harpist, made her American debut at the Symphony Society's matinee yesterday in Aeolian Hall. The virtuosity of a player of harp without the selective pedals—every note of the scale to be separately plucked—must needs be of a high order; the unusual solo artist had this skill and she had rare grace besides, but it was noteworthy that her performance was no mere technical display. Rather it was music of distinctive charm and

in Gaubert's "Legend" no less than in old dances of Rameau, while the ancestry of the modern pianoforte was suggested by the harp player's performance on keyless strings of the first prelude from the "Well Tempered Clavichord" of Bach.—*The Times*, February 3, 1920.

At the Princess Theater Mme. Lucile Delcourt, a French harpist, gave a recital. Mme. Delcourt's performance again had technical skill and charming grace of style to commend it, and withal an artistic sense in interpretation. Her well selected program included a prelude of Bach, a "Nocturne" by herself, numbers by Rameau, Debussy and Ravel and four preludes, op. 38, by Salzedo, which were marked as played for the first time. The audience seemed to much enjoy all it heard.—*The Sun and New York Herald*, February 3, 1920.

At the Princess Theater yesterday afternoon Mrs. Lucile Delcourt, performer on the chromatic harp, gave a recital. Mrs. Delcourt is an exceedingly fine artist and her interesting program ranged from Bach to Carlos Salzedo.—*The Globe*, February 3, 1920.

flavor, even without those "celestial, tender chords" ascribed in a program note to the lightly swept harp strings of other days, which shared with the present instrument in that cultivation of the harp that is one of the contributions to modern music from the French and English schools.

The "harpe chromatique" differs from the pedal harp of the orchestra in having the "black notes" added, so to say; five more strings in each octave, without increasing the octave span beyond the player's reach. This is done by disposing the strings in two oblique planes, which intersect like a thin letter "X." By running his finger along the intersection, it was further explained, the player can still execute a perfect "glissando." A storm of dispute arose after the chromatic harp was first shown in 1897 at an exhibition in Brussels. Mme. Lucile Delcourt played it in Paris in 1900, and later in Frankfurt and Cologne. Her American auditors greeted her yesterday with applause.—*The Times*, December 29, 1919.

NEW YORK SYMPHONY ORCHESTRA—

MME. LUCILE DELCOURT, SOLOIST

At the New York Symphony Orchestra concert in Aeolian Hall, Sunday afternoon, December 28, an extraordinary feature occurred in the appearance of Mme. Lucile Delcourt, a foremost exponent of the chromatic harp, who made her American debut. Mme. Lucile Delcourt is from Paris, but has toured extensively in many countries. Her numbers were a Concertstück, with orchestral accompaniment, by Piere, and two dances—"Sacree" and "Profane"—by Debussy, also played with the orchestra, all of which required much skill, but Mme. Lucile Delcourt proved to be fully equal to the task. She gave them with much brilliancy of tone and charm of manner.

In the program notes there was an excellent historical account of the pedal harp and chromatic harp, and also a review of Mme. Lucile Delcourt's career.—*Musical Courier*, January 8, 1920.

DETROIT SYMPHONY GIVES NEW WORKS

Weidig's Symphonic Sketches
Are Given by Gabrilowitsch
Orchestra

DETROIT, March 12.—Another "Pop" program of absorbing interest was presented by Ossip Gabrilowitsch and the Detroit Symphony at Orchestra Hall on March 7. The Cherubini Overture to "Anacreon" opened the concert and was followed by three symphonic sketches by Weidig, "In the Open," "Mourning" and "Love's Happiness." Mr. Weidig came to Detroit especially to hear this performance and, at the invitation of Mr. Gabrilowitsch, conducted his own compositions. The sketches met with emphatic approval, the haunting melody of the third one appealing especially to popular fancy. Mr. Weidig was recalled several times, and, with the orchestra, enjoyed quite an ovation. To say that the execution of the Leonore Overture, No. 3, was fully up to the standard of the Detroit band would be high praise, indeed, but, as a matter of fact, they quite outdid themselves and played the Beetho-

ven number with even more brilliancy than upon previous occasions. Ludwig Pleier, of the orchestra, played the Klen-gle 'cello Concerto in D Minor, a composition new to Detroit. The number is fraught with technical difficulties, but Mr. Pleier's skill was more than adequate in meeting the demands and he achieved a decided success. The program closed with a third overture, Smetana's "The Bartered Bride."

The ninth afternoon meeting and concert of the Chamber Music Society took place on Monday, March 8, the program being given by Camilla Hubel, flautist; Edna Kersten, Esther Johnson and Corinne Lauhoff, violinists; Margaret Cuppert, Jennie Apel, Cora McCaig and Sylvia Simons, pianists, Arline Kengel and Anna Kowalski, vocalists.

On Sunday evening, March 7, the Chamber Music Society presented Thomas Whitney Surette in another of his delightful lectures at the Arts and Crafts Playhouse. In the afternoon, Mr. Surette led a community "sing" at the Institute of Arts, assisted by Graham Harris, violinist, of the Detroit Symphony; Margaret Mannebach, accompanist, and Wirt C. Rowland, baritone.

The Palestine Zimro Ensemble gave a concert at Arena Gardens on Sunday evening, March 7.

M. M.

BLUEFIELD, W. VA.—Anna Case, soprano, was recently heard in recital under the auspices of the Music Teachers' Association.

'PARSIFAL' REOPENS COVENT GARDEN

Vast Audience Welcomes Fine
Performance—Philharmonic
Chorus Makes Début

London, Feb. 27, 1920.

COVENT GARDEN has reverted to its functions as our operatic center, after an interim during which it served other purposes. The choice of "Parsifal" for the opening performance of the Beecham Opera was a wise one as the work can be counted on, for the present, to fill every seat in the theater. The performance was extraordinarily good without reaching perfection. The best feature about it was that it came over the footlights not so much by means of full-throated singing, though there was plenty of that, as by means of human interest. Walter Hyde makes of *Parsifal*, for once, a really sympathetic figure, a youth in whom it is possible to take a kindly interest besides admiring his voice. Gladys Ancrum, the *Kundry*, has meanwhile succeeded in toning down

her excessive luridness, as well as the most fiendish of her shrieks, and thus brought the character into focus. Norman Allin, normally one of the most reliable of our operatic singers, was not at his best on this occasion as *Gurnemanz*. Herbert Langley, on the other hand, did much better, chiefly by moderating his histrionic ardor. Edmund Burke, as *Amfortas*, maintained the vocal side on its high level. The Flower maidens were led by well known singers who made an attractive picture as well as an effective chorus. Albert Coates was in charge, and there is no questioning his authority, but it was interesting to note that his slow tempi, which have aroused some comment in the concert room, are appreciably quickened when he sees the stage in front of him.

The second evening was devoted to Bizet's "The Fair Maid of Perth," under the direction of Sir Thomas Beecham, who is stated to count it among his favorite operas, though obstinacy may account in some measure for that, as the public has been slow to indorse his judgment in reviving it. It is one of those cases where there is right on both sides. It contains some delectable music, much too good to remain on the shelf, and if it be deemed superficial, it is no more so than many operas which have been kept in the repertoire since their production. It is true that it has no element of dramatic verisimilitude, but insistence upon that element, well-grounded as it is, is a recent innovation in opera, and even now only relatively established. My own view is that an intermediate form of opera should be recognized between "grand" and "light," and that is where this work should be placed. The performance was unquestionably good. Sylvia Nelis, who took the name part, has long been reckoned among the most attractive of our light sopranos. Her weakness hitherto, has been that she was innocent of any characterization, but this time there were signs that she is beginning to realize that operatic duties do not end with singing. The rest of the cast was equally satisfactory, with Webster Millar as the hero, and Walter Hyde as the villain. One of the best numbers is the drunken song which fell to Foster Richardson.

In the concert world, the only outstanding event was the first appearance of the Philharmonic Choir, formed in connection with the Royal Philharmonic Society by Charles Kennedy Scott, the well known conductor of the Oriana Madrigal Society. So far as material goes, it is a very promising concern, but it takes time to train a choir, and as yet, this one is busy acquiring mastery over technical difficulties. It is as yet lacking in subtlety, both in its tone, color and in its rhythm.

I mentioned in my last letter the run on Delius. Since then we have had his double concerto played by the Misses Harrison with the Queen's Hall Orchestra under Sir Henry Wood, and his "Song of the High Hills," for wordless chorus and orchestra, introduced by the Philharmonic Society under Albert Coates. Delius is a composer who varies considerably, according to which of two elements assumes the ascendancy in his work. One is a sense of beauty, or perhaps comeliness is a better word, for, besides being poetical, it is so plastic as to seem almost physical. The other is a chromatic untidiness, not only in the writing, but in the actual thinking of music. In the concerto, the beauty had the upper hand, and it could be the better appreciated for being provided with the requisite psychological contrasts, which made the work more enjoyable than the violin concerto, the unrelieved beauty of which ends by becoming tedious. In "The Song of the High Hills," there is far too much of the other factor, and although there are fine moments, the general effect becomes depressing, chiefly because of the abuse of pathetic suspensions.

EDWIN EVANS.

Raymond Wilson

American Pianist

Acclaimed in New York Recital

Aeolian Hall, March 4th, 1920

Massive, rhythmical, climactic style lent power to some lighter music. In no previous annual visit made so captivating a finish.—N. Y. Times.

Mr. Wilson has an admirable technique, fire and enthusiasm and won much applause from his hearers.—N. Y. Telegraph.

Performs with rare skill . . . highly appreciated by a good sized audience.—N. Y. American.

Program pleasantly unconventional. Plays in the straightforward, manly fashion and a certain rugged strength, which distinguishes him from many of his contemporaries, was effectively displayed in MacDowell's music.—N. Y. Tribune.

Solid and sensible playing.—N. Y. Globe.

A player of genuine worth and a sensitive musician as well as a technical master of the keyboard.—N. Y. Evening Telegram.

He played with accuracy and well marked rhythm.—N. Y. Sun and Herald.

Reached a high level of pianistic attainment in his playing of MacDowell's "Eroica Sonata."—Brooklyn Daily Eagle.

He played in a straightforward way with a welcome clarity of outline and a definite, accurate style.—N. Y. Evening Mail.

He was forced to add many extra numbers.—N. Y. Evening World.



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Banner Season for Ysaye Forces

Cincinnati Orchestra's Eighth Tour a Decided Success—Organization at Peak of Its Popularity—About 96,000 Persons Have Attended this Year's Concerts

CINCINNATI, OHIO, March 8.—The Cincinnati Symphony, under the leadership of Eugen Ysaye and the management of A. F. Thiele, has just concluded its eighth tour out of town. These tours have been highly successful and everywhere, with two exceptions, the houses were completely sold out. In three cities extra matinées had to be given to accommodate the overflow. Thirty-one cities were visited and thirty-eight concerts given. A conservative estimate of the number of persons attending these concerts runs the figures to 96,000. These concerts took the orchestra to the most important points between New York City and the Mississippi River and the Great Lakes and the Gulf of Mexico. Never in its history has this orchestra enjoyed so much popularity, and many requests for concerts could not be complied with owing to the lack of time from the Cincinnati engagements. A return engagement has been asked for everywhere the orchestra has appeared and already many dates are being booked for next season.

This season in Cincinnati has been the most successful, financially and artistically, that the orchestra has ever enjoyed, and this is very gratifying to the executive board, of which Mrs. Charles P. Taft is president, and the administration office. The critics everywhere have accorded Mr. Ysaye and the orchestra warm praise, and the consensus of their opinion as published in their reviews gives this organization an honored place among the great orchestras of this country. The orchestra season proper comes to a close on April 24, and this will be followed by the May Festival, which Mr. Ysaye will conduct and in which the Cincinnati Orchestra will play a prominent part.



Eugen Ysaye, Noted Conductor of Cincinnati Symphony Orchestra

MR. RIKER IN RECITAL

Tenor Pleases Friendly Audience in Æolian Hall

Franklin Riker, tenor, pleased a friendly audience at his recital at Æolian Hall on Wednesday afternoon, March 10. There were several choice songs on Mr. Riker's program—Brahms's "Remembrance" and "Longings," and a fine Old Ulster air, "My Lagan Love," arranged

by Hamilton Harty. Another Ulster piece, "Kitty, My Love, Will You Marry Me?" (arranged by Herbert Hughes) was a delightfully humorous bit. It was excellently sung and had to be repeated. A song that found immediate high favor with the audience was "May Night" by Richard Hageman, Mr. Riker's accompanist. It won a great outburst of applause which the composer had to acknowledge, and was again loudly applauded after its repetition.

Mr. Riker showed taste and interpretative intelligence. His voice displays evidences of hard usage but is pleasant in the highest register. Among the other composers represented on his program were Donaudy, Recli, de Fontenailles, Fourdrain, Cadman, Scott, Arensky, Tchaikovsky, Watts and Slater. Mr. Riker concluded with two songs of his own composition, one of them in Italian.

B. R.

Jeanne Gordon Triumphs In Brooklyn "Aida"

Brooklyn's operatic season closed on Saturday evening, March 6, with a performance of "Aida." Rosa Ponselle was Aida, Jeanne Gordon, Amneris, and Crimi, Rhadames. They invested the performance with spirit and Mr. Moranzoni conducted with enthusiasm. Miss Ponselle did some lovely singing but to Miss Gordon went the greater part of the glory. Here was a living rôle, beautifully sung, and vivid with color. She received an ovation from an appreciative audience. Amato, D'Angelo, Martino, Audisio and Curtis filled the other parts ably.

A. T. S.

Mrs. George Lee Bready Gives Opera-Recital in New Rochelle, N. Y.

NEW ROCHELLE, N. Y., March 9.—Mrs. George Lee Bready gave a charming opera-recital on March 5, before the Woman's Club for the benefit of the Fund for French Orphans and local

educational work. In spite of severe weather and almost impassable roads a large audience was present, many of whom came from New York and towns in the vicinity of New Rochelle. The recital was an exposition of the opera "The Blue Bird," the music of Albert Wolff to Maurice Maeterlinck's famous play, which Mrs. Bready performed artistically. In the audience were some 200 children of all ages, as young as five years. The recital was given under the management of Mrs. Laurence E. Van Etten, with an especial view of preparing a large number of mothers and their children to enjoy better and appreciate the performance of this opera scheduled at the Metropolitan on Thursday afternoon, March 11.

OBOE SCHOLARSHIP TESTS WILL BE HELD SHORTLY

April 20 Is Date Set for Damrosch Competitive Examinations at Institute of Musical Art

Walter Damrosch, conductor of the New York Symphony Orchestra, has offered three three-year scholarships in oboe, at the Institute of Musical Art in New York City. Besides free tuition in the major subject, the successful candidates will receive instruction in piano, ear-training, theory and composition, history of music, and ensemble and orchestra practice. They will also be given \$400 a year towards living expenses.

The competitive examination for the three scholarships will be held at the

Institute of Musical Art, 120 Claremont Avenue, New York City, on April 20, 1920, at 2 P. M. The examination will include playing on the oboe, elementary knowledge of music and general education.

Candidates must be young men between the ages of seventeen and twenty-three, must have a working knowledge of the oboe and a fair knowledge of music and must furnish proof of at least two years of high school or its equivalent. Further stipulations are as follows: "The incumbents of these scholarships shall accept no professional engagements during the eight months of the school year except with the written consent of the director, in order that professional engagements shall not interfere with the proper pursuit of their studies."

"If a scholarship student shall fail to make satisfactory progress in any or all prescribed studies, or if his conduct shall be objectionable, the scholarship privileges shall be withdrawn at any time."

"In case a scholarship pupil should withdraw from his studies at any time within the three years, for reasons of his own, he will be released with the understanding that he is under the moral obligation to refund to the Institute such moneys as he may have received as stipend."

"Candidates desiring to compete for these scholarships should write, to that effect, to Frank Damrosch, Institute of Musical Art. As it is possible that the examinations may extend over several days, candidates living at a distance should plan to remain in the city for at least three days."

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Distinguished Italian Star of the Metropolitan Opera Co.



Photo by Bain News Service

Gazing at the rose which has been termed "Claudia Muzio" rose, and which will be on exhibition for the first time at the Grand Central Palace at the Flower Show, March 15th to 21st.

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NEW MUSIC VOCAL AND INSTRUMENTAL

SIXTY RUSSIAN FOLK-SONGS. Volumes II-III. Compiled by Kurt Schindler. (New York: G. Schirmer.)

Much that has been said regarding the character and contents of Mr. Schindler's first volume of "Sixty Russian Folk-Songs" in an interesting consideration by A. Walter Kramer in the May 31 issue of *MUSICAL AMERICA*, applies as well to the second and third volumes of the collection. The same system of classification and arrangement has been followed, as in Vol. I; there is the same rich variety in the types of folk-song selected; the same attractive presentation. Outstanding among the melodies in Vol. II are such lovely songs as "The Birch in the Meadow," whose theme Tchaikovsky used in the Finale of his Fourth Symphony; "Advice to Lovers," which the same composer embodied in his "1812" Overture; "Maiden's Revenge," introduced by Moussorgsky in "Boris Godounoff"; the "Wedding-Day Song," whose melody Moussorgsky uses with such effect in his opera "Khovanchchina" (Act IV, Scene II); and the well-known "Volga Boat Song."

In Vol. III we find such things as "The Song of Praise" (Slava), with a theme as majestic and impressive as that of Lwoff's famous national hymn, and whose text wish that the "sun of righteousness shine on Russia" seems destined to a scant and tardy measure of fulfillment; "The Wooing of the Titmouse," said to be written during the reign of Ivan the Terrible, a contemporary of Queen Elizabeth; a rhythmically very interesting "The Conscript's Return," not modern; but an old melody which may have been popular among the Russian levies who came back from the Seven Year's War; and a fine "Towing-Song," another Volga air, whose theme Rimsky-Korsakoff has used in his "The Tale of Tsar Saltan." Mr. Schindler's collection, as regards each of its three fine volumes, whose lovely folk-song music makes so broad an appeal, reflects honor both on its compiler and its publisher.

"I LOVE YOU SO," "Love's Pilgrimage." By Mana-Zucca. "A Road-Song." By J. E. Roberts. "Deep in the Heart of Me." By John Barnes Wells. (Cincinnati-New York-London: John Church Co.)

Mana-Zucca's two new songs are written in her usual happy, carefree style. The first, "I Love You So" (for high and low voice), dedicated to Philip Berolzheimer, the City Chamberlain, is a ballad of sentiment, in three-quarter time and lushly melodious. "Love's Pilgrimage," ascribed to Robert Riffin, is a graceful *Allegretto* melody working up to a good effective climax, and is published for the high, medium and low registers. Mr. Roberts' "A Road Song," is one of those rollicking, "hurrah-for-the-life-in-the-open" songs that are usually sung by the male of the species, though the text is noncommittal. It has movement and a rousing melodic swing to commend it. "Deep in the Heart of Me" is one of those dainty little song trifles that John Barnes Wells both writes and sings. It is a pleasing bit of ballad tune, two pages long, and issued for high and low voice.

"JUDAS MACCABEUS." By Abraham Wolf Binder. (New York: Bloch Publishing Co.)

An oratorio for children, as "Judas Maccabeus" is subtitled, might suggest an improper tabloiding of a particularly massive choral form, were it not for the way in which the work had been done by Mr. Binder. It is the successful outcome of a demand for a musical work on a Biblical subject for the Children's Opera Co., made upon the composer as director of the New York Y. M. H. A. The music is simple, melodious and practically singable for chorus of girls and boys and voices throughout its sixteen numbers; and the solos, not too elaborate, are effectively introduced. An additional practical advantage lies in the fact that the work may be given as a children's opera—with action—or in oratorio form, for concert use.

FIVE SONGS FROM THE CHINESE POETS: "The Tomb of Chao-Chun," "A Dream of Spring," "Desolation," "The Island of Pines," "The Pavilion of Abounding Joy." By Granville Bantock. (London: J. & W. Chester.)

Though Granville Bantock lives near Birmingham, and though in his works he has paid tribute to the dramatic and poetic suggestions furnished by Saxon England, ancient Hellas, the Italian Renaissance, Russia, the Bible and Bulwer Lytton, his creative soul dwells largely and by preference in the East. This new group of songs set to some of the exquisite English transcriptions of older Chinese poets which have made L. Cranmer-Byng famous, again testifies to the fact. Granville Bantock has already swept the strings of the Celestial lyre in his "Songs of the East," and his two Chinese songs, "The Moo-Lee Flower" and "Mistress Wang." But in these new numbers, as in his preceding group of "Five Songs from the Chinese Poets," which include the "Ghost-Road" and "The Celestial Weaver," we have a greater depth and richness of Oriental color, a more characteristic stressing of the exotic quality than in his earlier efforts to put the mental viewpoint and emotional expression of the East into European music. "The Tomb of Chao-Chun" and "Desolation," both attuned to the tragic note, are narrative in style; they tell their stories with impressive simplicity of declamation to the accompaniment of chord successions that establish the atmosphere of sternness and gloom with masterly restraint. "A Dream of Spring" is quaintly charming in its pentatone grace, its easy lyric flow; a spring roundel of the antipodes, fragrant with the breath of magnolia flowers instead of violets. "The Island of Pines" is one of the most poetic of the group. In it we hear the "drip of oars," and the spirit rises to the tranquil, expressive beauty of the middle section beginning "I dream strange dreams," and the haunting melodic phrases that sing "clouds of thistledown and jewelled strands." And "The Pavilion of Abounding Joy" deserves its title: so brightly colorful are its five-tone melodic progressions; so a-tip-toe with glad expectation is its tinkling staccato accompaniment. Mr. Bantock's new songs, each and every one of them, are worth knowing; for to know is to enjoy them.

"ORACLE," "Old Loves," "Time o' Day," "Sea-Fret." By Cyril Scott. (London: Elkin & Co., Ltd. New York: G. Ricordi & Co.)

One feels that the theory of the inter-relationship of tones and colors in which that greatest of English impressionists, Cyril Scott, so absolutely believes, is often more or less expressed in his work. In the lovely "Sea Fret," for instance, above the distant rippling fall of waves, we almost see as we hear the harmonies that tint the melody line—the "russet" shadows and the "golden harvest grass." The "Songs of a Strolling Minstrel," as they are subtitled, "Oracle" and "Old Loves," the first in alternation of two-quarter and three-quarter time, are imbued with a lovely character of simplicity and directness. "Old Loves," whose Englished text is an ancient French poem of the *pastourelle* order, has either in spite of, or because of its modernity, something of the quality of the medieval folk-song. Of a glad and happy nature is "Time o' Day," with a lift and swing to it and rilling bits of vocal passage-work, and with nothing to suggest in mood or manner its composer's occasional preoccupation with the more occult aspects of music.

All four of these decidedly interesting songs—and it would be hard to find any by Cyril Scott that do not deserve to be so called—have been published for high and for medium or low voice.

FESTOSO, Op. 57, No. 1. By Stanley R. Avery. (Chicago: Clayton F. Summy Co.)

Mr. Avery's Festoso for organ is a brilliant number for the instrument, an *Allegro, poco staccato*, with much flowing passage-work for the manuals; yet making few demands on the pedal technique of the performer. It should supply an effective recital number. No scheme of registration is indicated, evidently with intention. The composition is dedicated to Hamlin Hunt.

"SABBATH EVENING SERVICE FOR THE SYNAGOGUE." By Gottfried H. Federlein. (New York: Bloch Publishing Co.)

Mr. Federlein, as organist of Temple Emanu-El, New York, has made an excellent arrangement, in accordance with the Union Prayer Book, of the synagogal service for the Sabbath eve. It is, of course, for four-part mixed voices, with the Hebrew text (with the exception of Nos. 6, 7 and 9); and the ancient temple melody to which "May the words of my mouth" is sung in particular, is a beautiful theme, correspondingly well harmonized.

"IN MY FATHER'S HOUSE ARE MANY MANSIONS." By Rossetter G. Cole. (Boston-New York: Arthur P. Schmidt Co.)

Mr. Cole has not only made choice of an appealing text in his selection of "In My Father's House Are Many Mansions," from St. John: he has also provided his sacred song with a tender and expressive musical setting, one that is distinctive, and lifts it quite above the rank and file of its ilk. It is published for high and low voice.

"I'M SO GLAD TROUBLE DON'T LAST ALWAYS." Arranged by R. Nathaniel Dett. (Cincinnati-New York-London: John Church Co.)

R. Nathaniel Dett, whose fine choral "Chariot Jubilee" was recently reviewed in these columns, comes forward with the arrangement of a Negro spiritual from his own collection, "I'm So Glad Trouble Don't Last Always," for solo voice. The spiritual itself is not new; but Mr. Dett deserves credit for having harmonized the tender, plaintive melody with simplicity and qualitative artistic effect. The title-page is also simple; and very reminiscent!

"THE CALL OF A FRIEND." "A Fairy's Love Song," "Love of Mine." By Charles Gilbert Spross. (Cincinnati-New York-London: John Church Co.)

It must be a really savage breast that is not susceptible to the appeal of a new Spross song. These three, in varying ways, are all worth while knowing. "The Call of a Friend" is of the ballad type, with a direct tune and full-toned accompaniment. "A Fairy's Love Song" is more of a recital number, with a flowing,

multitone melody and the effective, arabesque profusion of arpeggio passages in the piano part which are a feature of so many of this composer's songs. "Love of Mine," a Franco-American song—its text-poem is given in both tongues—is a broad, sweeping vocal air, set off to best advantage by the accompanying instrument. All three songs are issued for both high and low voice.

"A MOTHER SONG," "The Sacrifice." By Louis Arthur Russell. (New York: Luciehardt & Belder.)

"A Mother Song" is a euphonious diatonic melody, with a refrain sweetly tender, for medium voice and with three-fold possibilities of application: on "Mother's Day," on birthdays and at funerals. "The Sacrifice," which has the sub-title "Song of Consolation," set to lines by the composer, is a species of free-form vocal melodic invocation, patriotic in feeling, with an instrumental close introducing "My Country, 'Tis of Thee." It is published for high and for medium voice.

"RAIN OR SUN," "Thoughts." By Phyllis Fergus. "My Bit," "Silence Is Golden." By Ernest A. Leo. (Chicago: Clayton F. Summy Co.)

These readings with musical settings by Phyllis Fergus are pleasantly expressed musically, though the poetic value of the dialect text to "Rain or Sun" may be questioned, even if its philosophy be sound. "Thoughts" is a pleasant barcarolle movement to accompany lines from Robert Browning's "In a Gondola." It may be recited with violin obbligato, or the recitation elided and the music presented as a piece for violin and piano. In "My Bit" and "Silence Is Golden," by Ernest A. Leo, the musical accompaniment is negligible to an extent which shows that their effect must depend entirely upon the elocutionary powers of the reciter.

"DEEP IN THE NIGHT," "Wood Song." By Alexander Rihm. (Boston: Oliver Ditson Co.)

Of the men writing recital songs in America to-day there is no more spontaneous melodist than Alexander Rihm. His songs, "Joy" and "To One Away," reviewed in these columns last week, revealed this quality in a marked degree, as did his admirable songs discussed on this page last season.

To this fine flow Mr. Rihm adds finished workmanship and an attention to detail that stamps him a musician of high worth. He has but little sympathy with the modernist movement and writes in the manner which composers before him have tried and found adequate, as he does. This time he has again set poems of the gifted Sara Teasdale and has been thoroughly successful. "Deep in the Night" is a slow movement of surpassing beauty in A Major, three-quarter time, in which voice and piano are blended with delightful effect. The emotional pull of the poem is translated into tone here with a sure touch.

In the "Wood Song," a quicker movement, there is a fine forest suggestion, just enough to give the mood. The voice part moves freely along its melodic path, while the piano spins an accompaniment, the right hand dealing in triplets made up of fourths, fifths and sixths, deftly managed, while the left hand has a counterpoint that matches the voice most effectively. Altogether this is a gem, this brief song, filled with sincere musical feeling, refined and appealing at the same time. Both songs are issued in high and low keys, the high keys being the original ones.

"WHO KNOWS." By William Stickles. (New York: Huntzinger & Dilworth.)

This song, dedicated to Theo Karle, the popular American tenor, and sung by him in his concerts, is one of Mr. Stickles's best efforts. He has avoided the complex here and written a melody over an arpeggiated accompaniment. The text is the Omar Khayyam "Alas! that Spring Should Vanish with the Rose!" and a very good setting of it at that. The middle section, *Più mosso*, is harmonically rich and leads back to the first part in charming manner. It is an ideal tenor song, one that will find many to enjoy its naturally felt and musicianly character. Editions are issued in both high and low keys.

← This space is reserved each week to advertise singers who sing our publications →

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Steindel Enters Concert Field

Cellist of Chicago Symphony Forces to Devote Himself to Recital and Chamber Music—Completes Tour with Aeolienne Trio

CHICAGO, March 4.—Diffident to an extreme degree, it is very difficult to get Bruno Steindel, the 'cellist, to talk about himself or his work. Only under stress would he speak of his playing, or of his recent successful tours in concerts and recitals. He has lately completed a series of fifteen concerts in conjunction with the Aeolienne Trio, which consists of Richard Czerwonky, violinist, composer and conductor, and Moses Boguslawski, pianist, besides himself. The ensemble has given chamber music recitals in Winnipeg and other Canadian cities as well as in Duluth, Minneapolis and St. Paul, Minn.

While in Winnipeg the trio gave four concerts during the music festival held there, being assisted by a good symphony orchestra, which played the Beethoven Fifth Symphony, and by Sophie Braslau, the American contralto. The chamber music numbers consisted of the Tchaikovsky, Brahms, Mendelssohn and Czerwonky trios and other standard works of that class.

Mr. Steindel often played solo works, among them the Boëllmann Theme and Variations, a work which he places very high as an exhibition number for the 'cello, and he also played a number of smaller works, which he himself has transcribed for his instrument, and which have found much success with the musical and concert-going public.

Few musicians of the day have the comprehensive musical vision that Mr. Steindel possesses. He has kept abreast of the times not only in his own particu-



Photo by Matzene

Bruno Steindel, 'Cellist

lar branch, but his knowledge of symphonic music, and his general musical acumen and taste is wide and eclectic.

Many patrons of the Chicago Symphony Orchestra and the general musical public deplore the fact that he has chosen the more intimate field of solo playing in preference to his activities in symphony orchestral work. For his supremacy as leader of the 'cello division of the orchestra, with his smooth and individual tone, and great technical gifts, have made the vacancy extremely difficult to fill.

He, however, is happy in his concert and recital work and is looking forward to still greater activities in this branch of his career.

M. R.

Zoellner Quartet Plays for Ohio Community Club

MT. VERNON, OHIO, March 4.—The Zoellner Quartet appeared here before the Community Music Club on last evening in an admirable concert. This gifted family, performed a program, including Mozart's D Minor Quartet, two movements from Borodine's Second Quartet and Sinding's Serenade, Op. 92, in a distinguished manner. The last named work for two violins and piano

presented the 'cellist Joseph Zoellner, Jr., as a gifted pianist. Their concluding group comprised a "Sunrise Song" by Charles S. Skilton, Sinigaglia's Etude de Concert and a Haydn Serenade.

Richardson and Jordan Soloists at Albany Club Concert

ALBANY, N. Y., March 12.—The feature of the mid-winter concert of the Mendelssohn Club last night in Chancellor's Hall was the first presentation in Albany of the new cantata, "An Ameri-

can Ace," by Frederick Stevenson, composer of "Omnipotence," which was sung by the club two years ago. Martin Richardson assisted the club as tenor soloist and the excellent singing of the cantata evoked much applause. Mr. Richardson had already won his audience in the aria "Che Gelida Manina" from "Bohème" and the Negro spiritual, "I Need Praying For." Mary Jordan, contralto, the other assisting soloist, sang the incidental solo with the club number, "Pirate Dreams," by Huerter, a Debussy and two Fourdrain numbers. "I Passed by Your Window" of Brahe was especially appealing in its sentiment, her two Burleigh spirituals were delightful, and as an encore she gave Foster's "The Americans Come!" Dr. Frank Sill Rogers conducted the club with Harry Alan Russell as accompanist, and Stella Barnard was at the piano for Miss Jordan.

W. A. H.

TO GIVE "SONG PLAY"

Heinrich Meyn, Baritone, Will Offer a New Type of Recital

At the MacDowell Club, New York, on Sunday evening, March 20, Heinrich Meyn, a baritone well known in the concert field, is to offer a new type of recital. "It has always been my idea," said Mr. Meyn to a representative of MUSICAL AMERICA last week, "to present my songs in a manner different from the conventional and often dull recital fashion. I have selected some beautiful



Heinrich Meyn, Baritone

old songs, as well as some new ones, and I have written a little story around them, or, if you prefer, I have built the song into a story. With me will be associated Edith Chapman Gould, soprano, who will play the part of the sister and Blair Neal. I will play the part of the brother. The song play I have placed in an old English inn called "The Inn of the Tired Donkey," a place which I had the fortune to discover in my rambles through England. I was able to secure from the old gentleman who owned the inn two treasures, in the way of chairs from the Tudor period, which will be used in the setting of the scene."

MME. SAPIN IN INDIANAPOLIS

Louisville Contralto Acclaimed by Council of Jewish Women

INDIANAPOLIS, IND., March 10.—Mme. Cara Sapin was the recipient of much applause upon her appearance at the Temple on the evening of March 9, under the auspices of the Council of Jewish Women. Mme. Sapin, who is a contralto of Louisville, sang at the first artist recital of the Matinée Musicale early in the season and won a host of admirers at once, so that her audience on Tuesday evening anticipated the program admirably sung by her. In her group of French songs were "Vision" by Kriens, "Vilanelle des Petits Canards," Chabrier, "L'Heure Exquise," Poldowski, "L'Oasis," Foudrain, and "Les Rossignols," Delibes. Of American composers there were songs by Arthur Voorhis, Carolyn Wells Bassett, Mana-Zucca, Frank La Forge and Cadman. Several songs in Yiddish completed the program. Mme. Sapin was accompanied by Frederick A. Cowles, also of Louisville.

The program presented before the Matinée Musicale on the afternoon of March 10 was in charge of Mrs. Everett Johnson. Those heard included Mrs. R. S. Kinnaird, Mrs. Mary Busch, Mrs. Louise George, Bertha Schellschmidt, Paula Kipp, Mary Lilly, Ruth Murphy and Charles Hansen.

P. S.

CHARLESTON, W. VA.—The Southern Choral Club recently presented the cantata, "Saul, King of Israel," at the First M. E. Church. The solo parts were sung by Mrs. Mason, Mrs. Asbury, J. D. Bakie, Howard Fast, C. H. Van Hellem and Elizabeth Eggleton. Florine Robertson was accompanist.

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BRILLIANCE MARKS LOS ANGELES' WEEK

Cortot, Schumann-Heink,
Gallo and Tandler Forces
Supply Rich Fare

LOS ANGELES, CAL., March 6.—Alfred Cortot gave his second recital at Trinity Auditorium this afternoon, in the Philharmonic course of concerts, and again set the local pianists by the ears by his extreme virtuosity and the delightful poetry of his interpretations. He played the César Franck "Prelude, Chorale and Fugue," Etudes of Chopin, the "Etudes Symphoniques" of Schumann and a Liszt Rhapsody. On Thursday night Mr. Cortot played to a large audience in Pasadena.

Mme. Schumann-Heink again returned to her interrupted concert tour, giving a deferred program at Trinity Auditorium last night. She sang to a large audience and wove the usual Schumann-Heink spell over her hearers.

The San Carlo Opera Company closed a very successful two weeks' engagement at the Mason Opera House tonight, with

"Trovatore," following "Butterfly," given in the afternoon. The engagement has been one of the most financially successful ever given in Los Angeles. Already plans are being made for the return of the company next season. The light opera company of the same management will begin an engagement here in a few weeks.

The concert of the Los Angeles Symphony yesterday afternoon at Clune's Auditorium presented an all-Tchaikovsky program, as follows: The "Mozartiana" Suite, the Violin Concerto and the Fifth Symphony. The soloist was Jaime Overton, assistant concertmaster of the orchestra, who demonstrated his right to be classed among the leading violinists of the West. He had a sure grip on the difficulties of this brilliant concerto and played with impeccable intonation. Mr. Overton received a half-dozen recalls and played an encore.

The "Mozartiana" Suite was a novelty here and proved a peculiar view of the Austrian composer through Russian spectacles. The symphony was given with much success in one of the best performances the orchestra under Mr. Tandler has given. W. F. G.

MISS MacCUE'S RECITAL

New York Contralto Warmly Received in Program of Worth

Beatrice MacCue, a contralto well-known for her church work here, invited attention as a recitalist in Aeolian Hall Tuesday afternoon of last week. Miss MacCue's singing was of uneven quality but she was warmly received. Her program offered more in the way of solidly meritorious music than is the general fashion to-day. It began with Haydn's "She Never Told her Love," Grieg's "Morning Dew" and "My Thought is like the Mighty Crag"—neither of them Grieg's best or most characteristic—Brahms's "Mainacht" and "Blacksmith." Later came songs by Turner-Maley, Gilberté, A. Walter Kramer, Beethoven, Rubinstein, Sinding, Rachmaninoff, Jordan, Spross and others. All were sung in English and intelligibly.

A feature of the event lay in the work of a new accompanist, Ralph Douglass, who played with a taste, musicianly quality and insight into the requirements of his task that insure him an enviable artistic standing. H. F. P.

Florence Austin and Concert Party on Successful Tour

The concert party which comprises Florence Austin, violinist; Florence Otis, soprano, and Josef Martin, pianist, is meeting with great favor on its present tour of the country under the auspices of the National Society for Broader Education. Recent appearances in Kansas City won the artists praise, while in Muskogee and Tulsa, Okla., their concerts were conspicuous successes.

Hempel and Hofmann Give Concerts in New Orleans

NEW ORLEANS, LA., March 9.—Frieda Hempel was heard by an enthusiastic audience on her recent visit. She gave an excellent program. Josef Hofmann's audience was inferior in numbers to what it should have been last week. There is no need here to comment upon the powers of this artist. His program was one to test him as both classicist and technician. H. P. S.

Hayes Welcomed in Charleston, W. Va.

CHARLESTON, W. VA., March 12.—Roland W. Hayes, Negro tenor, was heard recently in recital at the Simpson Memorial Methodist Episcopal Church, offering an interesting program which included several operatic arias besides Negro spirituals and modern songs in English. Mr. Hayes was given a hearty reception.

The soloists featured on the program of the Strand Theater this week include Eldora Stanford, soprano, and the Russian Cathedral Quartet.

CHAMBER MUSIC IN NORFOLK

Annual Series Planned by Society in New Concert Hall

NORFOLK, VA., March 8.—The Norfolk Society of Arts has recently been presented with a building for its exhibitions, concerts, etc. The concert room seats about 300 and the hall, which is exceedingly artistic, has the best of acoustic properties for the concert *intime*. Mrs. John Blanchard Miles, chairman of the music committee, intends having a series of chamber music concerts every year, and it is hoped in the autumn that the various ensemble organizations will be brought to Norfolk.

The series opened in February with a recital by Bart Wirtz of the Baltimore Symphony Orchestra. Mr. Wirtz, cellist, was assisted by Mrs. John Blanchard Miles, violinist, and Walter Edward Howe, pianist. The second concert this spring is to be given by Bristow Hardin, of the Cincinnati Conservatory; the third by Mildred Faas, soloist at the Bethlehem Bach festival, and the fourth by Christine Willcox, of the William S. Brady Studio in New York, and Arthur Bassett of Worcester.

Beside the artist concerts given on the first Monday of each month, the Arts Society gives a morning concert once a month by local talent. L. C. W.

Dumesnil to Revisit South America

Maurice Dumesnil, the French pianist, sails on March 28 for South America, where an extensive tour has been arranged for him. This will be Mr. Dumesnil's fourth consecutive season in that country. While there, in addition to his appearances in piano recitals, he will conduct an orchestra of 100 specially formed for him for the purpose of giving a score of concerts in Buenos Ayres, Montevideo and other cities of like importance. Mr. Dumesnil returns to the United States in November. Several recitals already have been arranged for him in New York, Chicago, Philadelphia and Boston.

Mr. Wylie Makes Successful Tour

William Wylie, the New York tenor, scored a number of successes on his recent tour. In Cadiz, O., where he appeared on March 4 with Gertrude Grossman, soprano, of Pittsburgh, he was cordially received by a large audience. He sang a program of much diversity and interest. Mr. Wylie is scheduled to appear with Baroness de Torinoff, soprano, in Pittsburgh, March 26.

A song entitled "The Borderland" by Hilda Light Clifton was sung in New York at a reception given for the Prince of Wales on his recent visit to this country. The song was admired by the prince, who inquired about it and about its composer. It has now been issued by the Sam Fox Publishing Company.



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"My object," said Mr. Emery to a representative of MUSICAL AMERICA, "is to give short recitals of interesting music. I do not try to educate the public and I do not play any of the heavier of the works of standard composers simply because this person or that has played it. I make my programs of a large number, sometimes as many as twenty-five, short works. Nearly all of the numbers are by great composers such as Bach, Brahms, Chopin, Liszt and so on. I also use a number of my own compositions, which, I must say, have met with considerable success, 'Fog Life' especially."

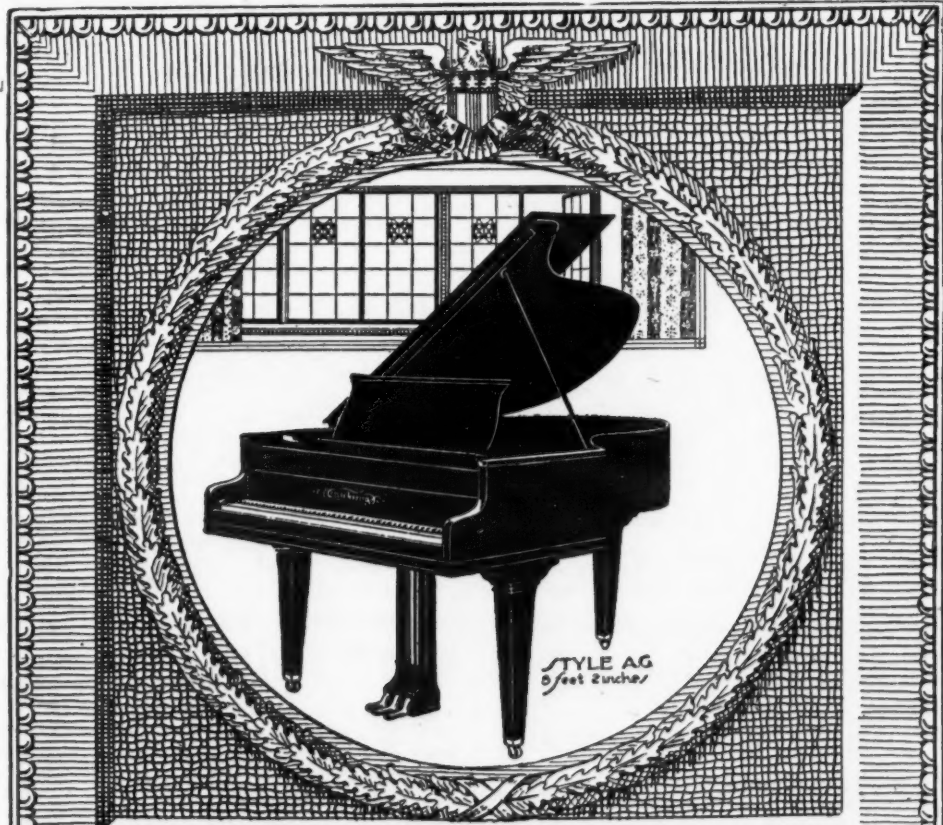
"I do not claim to be a great pianist and I do not put myself forward in competition with any of the great virtuosi, but I have had the best training that America and Europe can offer, and I know that my ability is sufficient for the work I am doing and which I consider eminently worth while. Wasn't it Milton who said: 'Better to reign in hell than serve in Heaven?'"



Moritz Emery, Pianist

"In making my programs I usually begin with a number by Liszt or Bach and am careful to put at the end something with a title that will interest my audience in advance, and I invariably choose things that are melodic no matter who is the composer or what the title because, in the last analysis, everybody, even the highbrow, likes melody. The proof of my theory is that I have had to give a second recital in every place where I have played."

J. A. H.



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MISS SMITH IN SOUTH

Soprano Earns Favor at Colleges—Sings in Syracuse, N. Y.

Ethelynde Smith, the soprano, has returned from a short Southern trip, during which she sang at Piedmont College, Demorest, Ga., and at Lynchburg College, Lynchburg, Va. She also gave a recital on March 1, under the auspices of the Recital Commission in Syracuse, N. Y.

On these occasions she sang a number of old songs of the allied nations, *Micaela's* air from "Carmen," groups of modern French and American songs and closed the program with a group of children's songs. She also sang the "Spring Song of the Robin Woman" from Cadman's "Shanewis." This latter number was particularly appreciated. On all of these occasions Miss Smith was warmly received and was obliged to add a number of encores.

Several of her dates on this tour were cancelled owing to the epidemic of influenza.

In June Miss Smith will sing for the first time in New Orleans and this tour will be her fourth within three months to the Gulf States. She has already booked a number of return engagements for the early part of next season and will be busy this year up to early July.

GIVE NATIVE PROGRAM

Five Artists Unite in American Works at Waldorf

So receptive an audience as greeted the five artists presenting a program of native works at the Waldorf on March 10, caused wonder as to the infrequency of these "All-American" concerts. Certainly songs of such American composers as Fay Foster, W. G. Hammond, Whitney Coombs, Vanderpool, Maley, Hahn, Cook, Campbell-Tipton, Burleigh, Cadman, Kramer, Lieurance, Spross and others, offer much in diversity of style and character. They received commendable interpretations from the soloists: Mary Potter, contralto; William H. Stamm, tenor, and Louis Richling, baritone.

Miss Potter seemed at her best in Mana-Zucca's "Rachem" and added an encore after Cadman's "Spring Song of the Robin Woman." Mr. Stamm made a good impression. Mr. Richling's voice is of pleasing quality and he sings with style and fervor. Rudolf Gruen played with adequate technique and poetic feeling. Gilchrist's "Spring Song," a vocal trio, concluded the program. W. J. Stone, at the piano, gave admirable support.

J. A. S.

Give Program at Studio Club Reception

Through the efforts of Grace Elliston, the new directress of the Studio Club of New York, opportunity was afforded club inmates to meet many persons prominent in the artistic world, on the occasion of a reception held in the building on March 9. Sascha Jacobsen, violinist, played a group of numbers, rousing enthusiasm, and music was also provided by Nahan Franko's Orchestra.

Grace Northrup, the soprano, whose Aeolian Hall recital took place the week before last, entertained a number of prominent musical people at tea at her home on West 112th Street, New York, last Saturday afternoon.

ALTHOUSE AND SEIDEL THRILL READING, PA.

Tenor Triumphs with Orchestra in His Natal City—Violinist Gives Memorable Recital

READING, PA., March 10.—The final concert of our local symphony orchestra last Sunday afternoon brought Paul Althouse, the tenor, back to the town of his birth. Although suffering with a severe cold, he thrilled his hearers with his golden tones. The Rajah Theater was crowded to the doors and hundreds were unable to obtain admittance. Accompanied by the orchestra he gave a magnificent interpretation of "Celeste Aida" and supplemented it by a very distinctive conception of "La Donna è Mobile." In a group of shorter songs Althouse proved his mastery of style and strong imaginative suggestion and he was compelled to respond to many encores.

The orchestra gave the Overture to Weber's "Oberon" and Dvorak's "New World" Symphony. Under the able leadership and magnetic inspiration of Harry E. Fahrback this orchestra now occupies a lofty position in Eastern Pennsylvania musical circles.

Toscha Seidel made his first appearance here last Monday evening at the concluding concert of the Haage series. He roused the large audience to a high pitch of enthusiasm and astonished everyone with his remarkable bowing, impeccable technique and vivid tone quality. Vitali's Chaconne and the Mendelssohn Concerto were the chief items of the program. In the famous cadenza and *Andante* of the concerto Seidel thrilled the audience with his high emotional qualifications. Sarasate's "Gipsy Airs" was given with great fire and the audience compelled the player to give many encores. Schubert's "Ave Maria," Beethoven's "Turkish March" and Gossec's charming Gavotte added to the delight of the occasion.

Harry Kaufman at the piano was a revelation.

W. H.

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Mind Is Dominating Factor in Tone Production, Says Miss Rea

Everything Depends on Singer's concept of "Ideal" Tone, Holds This Coloratura—Importance of Relaxation of Vocal Apparatus

IS the "perfect tone" in the final analysis a matter of muscle or of mind? That is, can a singer actually produce a fine, pure, correctly colored tone before creating what may be called the picture of that tone in his or her mind?

"Given sufficient technical equipment, the quality of vocal tone depends on the singer's concept of an 'ideal' tone," says Virginia Rea, the young American coloratura soprano, whom New York has heard as a member of the Society of American Singers. "At first, and for a considerable time, the mental concept will be present with one as a conscious thing," Miss Rea continued. "One strives deliberately while singing to have well in the front of the mind this image of a 'perfect' tone. It is the goal which we hold up to ourselves, and which we bend all our forces to reach. Gradually, of course, this mental process becomes subconscious. Through constant striving the singer eventually produces the best tone he is capable of without giving it thought; it becomes second nature. Naturally, this is taking for granted technical freedom, in which relaxation plays a very important part. I do not believe that one can produce a free, pure tone with the vocal muscles taut. The apparatus must be free and flexible so that it may respond to every command of the 'inner singer.' Without relaxation it becomes well nigh impossible to gain a mastery of the nicest gradations of vocal tone."

An American-Trained Artist

Miss Rea holds the belief, now adhered to by increasing numbers of musicians and students, that America has as many advantages to offer the student of music as has Europe. She put her theory into practice, pursuing her studies wholly in her native country. At present Miss Rea is at work under the guidance of Sergei Klubansky. But she does not bound her study place by the walls of a studio. A firm believer in the value of observation, Miss Rea pursues, as it were, her studies wherever she happens to be. By observ-



Virginia Rea, Young American Coloratura Soprano, as "Juliette"

ing people, their emotions, their personalities, and by drawing inspiration from the works of nature, she seeks to acquire the breadth, the sympathy with life and humanity that an artist must have if his message is to carry something of value with it.

Faith is a word written large in Miss Rea's creed. Without egotism or anything suggestive of complacency she has a wholesome self-confidence and a cheery outlook all too unusual in this disillusioned generation. She chooses to regard work as an enjoyable thing, not as a tedious duty; and approaching her artistic occupation in this spirit reaps the maximum of benefit from it.

Miss Rea forsook the light opera stage because she felt that it was bringing her no nearer to her goal—grand opera. A well-balanced, serious and capable young artist, it should occasion no surprise if she won a place of distinction in that starry domain.

MISS PATTERSON HAS NOTEWORTHY SEASON

Important Appearances Throughout Country for Soprano—Ten Re-engagements Out of Twelve Concerts

With a long series of past successes to her credit, Idelle Patterson, the gifted soprano, has this season repeated and emphasized her victories in many concerts and recitals, which last month included twelve engagements through the South.

Gaining invaluable experience as one of the principals in a Gilbert and Sullivan opera tour several years ago, Miss Patterson has gradually won favor as a recitalist of note.

Among important concerts of last season may be mentioned appearances at the Maine Festival, where she substituted for Rosa Raisa; soloist with Raoul Vidas at the Rubinstein Club, New York; Akron (O.) Festival; Minneapolis Symphony, and Arnold Volpe's Orchestra at the Stadium. These were followed by recitals in Carnegie Hall with Max Pilzer, the New York Mozart Society and the Detroit Athletic Club.

During February of this year she was soloist with the Zimro Ensemble in New Haven, Conn.; the Friday Morning Musicales in New Orleans, La., in recitals at Nachatoshes, La.; Hattiesburg, La.; Jacksonville, Fla.; Orlando (Fla.) Festival, Miami, Fla.; Friday Music Club, Tampa, Fla.; Rockhill, S. C., and the Music Club of Bradford, W. Va. Her other important concerts during February included engagements with Titta Ruffo at the Metropolitan Opera House in Philadelphia and with the same artist and Arthur Rubinstein at the Commodore Hotel, New York.

On March 12 she won an enthusiastic reception jointly with Max Rosen at Columbus, Ohio. Of significance is the fact that from twelve engagements scheduled during February, ten were re-engagements.

During her appearance in Jacksonville, Fla., on Feb. 13, Miss Patterson was tendered an invitation to sing in an especially arranged recital as an added feature to the Orlando Festival. In this engagement she added another to her list of successes.

She will be one of the soloists of the Lockport (N. Y.) Festival scheduled for next September.

The local management which handled the Gray-Lhevinne concert in Salem, Ohio, on Jan. 21 has been negotiating with these artists for another return date.

MME. COTTLOW GIVES ANOTHER RECITAL

Gifted Artist Again Suspends Usual "Free List" For Program In Æolian Hall

With the "free list" again suspended, Augusta Cottlow gave her second piano recital of the season in Æolian Hall Friday evening, March 12. As was to be expected, there were many empty seats, but the warmth and vigor of the applause amply attested the artist's popularity.

Mme. Cottlow played an attractive and worth while program. Beginning with the Brahms Variations and Fugue on a Theme by Handel, she presented a group of Chopin numbers, four by MacDowell, and the Liszt E Major Polonaise. She repeated one of the MacDowell numbers, the "Danse Andalouse" from "Les Orientales," and added extras after her second and final groups.

The pianist developed a big and musical tone and one that was of nacreous beauty in lighter passages. The Brahms Variations were played with vigor and contrast, if with some whimsicality. The Chopin numbers had sentiment and individuality. In the A Flat Major Ballade there was some obscuring of the treble by the bass, but in its entirety the program was one of marked clarity.

MacDowell's "Brer Rabbit" was attractively played. So was the "Danse Andalouse." The pianist's admirable technical gifts were revealed in the concluding Liszt number, in which she used the Busoni final cadenza. O. T.

Zoellners Score in Granville, O.

GRANVILLE, O., March 6.—Under the auspices of the Festival Association the Zoellner Quartet appeared last evening at the Baptist Church auditorium. Artistic performances were given of Mozart's D Minor Quartet, Borodine's Second Quartet, the Brandt-Buys Romantic Serenade, Op. 25, and short pieces by Skilton, Sinigaglia and Haydn. They were heartily welcomed by a large audience that was keenly interested in every work on the list.

Galli-Curci in Bridgeport, Conn.

BRIDGEPORT, CONN., March 12.—Mme. Galli-Curci was heard in recital at Poli's Theater on the afternoon of March 7, offering a program which included operatic arias, songs in English, French and Italian. She was assisted by Manuel Berenguer, flautist, and Homer Samuels, pianist. W. E. C.



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Zoellner Quartet Has Notable Record

Widely Known Family of Artists Has Given 762 Performances Since Season of 1912-13—Their Labors for Native Music—This Season's Successes

REPORTS have come of the sterling successes this season of the Zoellner Quartet, one of the few examples of an entire family, father, daughter, and two sons, joining forces for the propagation of chamber music. The organization has recently scored in the Middle West, where its concerts have attracted large audiences. The Zoellners were residents of New York City from the year of their return to this country after their European sojourn until a few years ago, when they moved their home to Los Angeles, where they now reside. Of course, a traveling quartet does not live anywhere, to be exact, but during the war, while Joseph Zoellner, Jr., the 'cellist of the organization, was in service with our military forces, the Zoellner tours had to be abandoned, and their activities with a substitute 'cellist confined to the Pacific coast cities.

In the years that these artists have toured our country they have given, according to statistics recently compiled, since the season of 1912-1913, some 762 performances in public. And as American artists they have worked indefatigably for the native composer, whenever he was able to present to them, either in manuscript or printed form, a composition of his that they judged worthy. To date they have given ten performances of Arthur Nevins' Quartet, six of Edgar Stillman-Kelley's Quartet, and four of



Photo by Eugene Hutchinson

The Zoellner Quartet, Which Has Done Admirable Work in Introducing and Sponsoring American Compositions for Spring Quartet

his Quintet, sixty performances of Cadman's Intermezzo from his opera "Shanewis," which he arranged for quartet especially for the Zoellners, thirty performances of a Romance by Arthur Emil Uhe; 200 times they gave two short pieces of Arthur Hartmann, five times Frank E. Ward's Quartet, the same number of a Scherzo by Arthur Bienbar, 150 of A. Walter Kramer's Elegie in C Sharp Minor, and his Humoresque on Two American Folk-tunes: "Dixie" and "Suwanee River," and 450 performances of Charles S. Skilton's Indian War Dance, Deer Dance, Berceuse and Sunrise Song, and five performances of Morton F. Mason's Quartet.

For the coming season they have in preparation two important native works, a Quartet by Fannie Dillon of Los Angeles, and a work called "Greek Sketches" by Emerson Whithorne. Mr. Whithorne is now writing a new quartet, which he is dedicating to the Zoellners.

Here is food for thought for those who claim that American music is not, or, if it is, that it consists of nothing more than numerous songs and piano pieces of no great distinction. The record that the Zoellner Quartet has achieved with native music gives the lie to those who support such an absurd contention.

Philharmonic and Ruth Deyo Appear in Pittsfield, Mass.

PITTSFIELD, MASS., March 10.—The New York Philharmonic played here Feb. 20 in the Colonial Theater to a capacity and cordial audience. For this crowning event in the winter season, the audience owed a debt of gratitude to the Choral Art Society, under whose auspices the orchestra appeared here. The offerings were Beethoven's Symphony No. 5, Rachmaninoff's "The Isle of the Dead," and the "Tannhäuser" Overture. The last number was substituted by request for the "Mastersingers" prelude, which appeared on the printed program. One of the successes of the evening was Ruth Deyo, pianist, as assisting artist. She gave a masterful performance of Tchaikovsky's Concerto in B Flat Minor. This was Miss Deyo's first public appearance since sustaining a serious injury to one of her fingers last spring. M. E. M.

Kathryn Platt Gunn Fills Many Engagements

Kathryn Platt Gunn, violinist, filled numerous engagements during the month of February, playing at an organ recital given by Albert Reeves at the Reformed Church of the Heights, Brooklyn; the Harlem Presbyterian Church, and St. James M. E. Church, Elizabeth, N. J., and the Tompkins Avenue Congregational Church of Brooklyn. Miss Gunn was also heard as soloist with the Metropolitan Life Glee Club of New York at the Berkley School Auditorium of Newark, N. J. A. T. S.

Stillman-Kelley Arrives in N. Y. with New Finale for Oratorio

Edgar Stillman-Kelley, the American composer, has arrived in New York from Cincinnati. Mr. Kelley brought with him the orchestral score and parts of a new finale for his oratorio, "The Pilgrims' Progress," which will be given for the first time in New York at the Musical Festival at the 71st Regiment Armory next month. "My original plan in setting

the Bunyon classic to music," said Mr. Kelley, "was to make it a concert drama with the thought of production on the stage. I employed a *diminuendo* and *pianissimo* for the closing passage. Such a finale gave one a slight feeling of melancholy not altogether in keeping with the great joy which greeted the *Pilgrims* at the conclusion of their long journey. The new finale expresses a joyful spirit. I have also incorporated into the closing measures an idea suggested by Mr. Damrosch when I visited him last winter."

Ralph Leopold Gives Recital at David Mannes School

Ralph Leopold, the pianist, gave an informal recital at the David Mannes School on Wednesday afternoon of last week before an appreciative audience. He played the Bach Tausig Toccata and Fugue in D Minor, two Rhapsodies of Dohnanyi, the Liszt "Petrarch Sonnet," the Debussy "Ballade" and "Dance" and Grainger's "Colonial Song." He was heartily applauded and added as an encore Liszt's Consolation in D Flat.

Final Stransky Concert in Brooklyn

The final concert by the Philharmonic Society at the Brooklyn Academy of Music, on the afternoon of March 7, gave a large audience an opportunity of hearing Leopold Godowsky. He aroused great enthusiasm in the Liszt A Major Concerto, so masterly was his execution and interpretation. The orchestra afforded delight in Tchaikovsky's "Pathétique" Symphony, and Goldmark's Overture, "Prometheus Bound," the latter played for the first time in this series.

A. T. S.



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American Leads Own Work as Orchestra Ends New York Series

The expeditious and unrespiteful muse of Henry Hadley sustained further encouragement at the season's final visit of the Philadelphia Orchestra in Carnegie Hall, Tuesday evening of last week. Between some of the pretty music which Schubert wrote for Helmine Von Chezy's "Rosamunde" and the First Symphony of Brahms the visitors occupied themselves with a tone picture of "Othello" by this fertile, debonair and ubiquitous gentleman. Mr. Hadley, being as the world well knows a conductor in his own right, received the baton from the hands of Mr. Stokowski and thus obtained for his own composition the manifestly authoritative reading. Verily to him that hath shall be given. New honors rain ever faster on Mr. Hadley in opera house and concert hall. Welcome begets welcome, acclaim is heaped upon acclaim. And all of these glories he wears lightly, graciously, to the manner born. Yet there be those who will fulfill their years wondering if Mr. Hadley is popular because of his music or his music because of Mr. Hadley.

"Othello" is described as an overture. It might be labeled "overture-fantasia"

after the manner of Tchaikovsky's "Romeo and Juliet," of which its coda wears a modified complexion. The date or circumstance of its composition was last week left undivulged. The piece is not unbecomingly long or at all complex of structure. It contains the dark passions and struggles of the Moor and the piteous state of *Desdemona*. After a period of orchestral rant and ructions the lady is obviously throttled and a Tchaikovskian coda tells of a melting mood and transfiguration. *Iago* keeps discreetly aloof from the proceedings—at least the composer seems scantily concerned with him.

The music is Hadleyan in character and value. Whether he writes of Herod or Salome or Cleopatra or Othello, the manner and matter are always essentially the same. Facility in the outpouring of mediocre ideas, an easy skill in overlaying them with orchestral raiment, an ungainly harshness in the heavy writing for the brass, a ready satisfaction with what first suggests itself and, above all, a lack of spontaneous, elevated beauty—these traits are the hall-marks of Mr. Hadley's inspiration. The difference between "Cleopatra," "Salome" and "Othello" is only a matter of slight externals.

The orchestra did its best last week in the Schubert music. The overture, entr'act and ballet music were given, the last two with great delicacy but also with a sentimentality ill sorting with the simplicity and freshness of Schubert's ideas. In the symphony of Brahms crudity and rawness marked some of the playing. Mr. Stokowski's ideas of this work are peculiar to himself. One may spare present comments on the various retardations affected by him in the first and last movements. They have been supplied on occasions of the estimable conductor's previous local performances of the symphony. H. F. P.

Koopman, which will have their first New York hearing. Her list also includes two Wagner songs, French and Russian songs of Poldowski, Borodine and Trémisot and American songs by Hageman, H. T. Burleigh, Crist, Eastwood Lane, Kramer and Rummel.

DETROITERS IN TOLEDO

Gabrilowitsch Orchestra Appears Under the Aegis of Civic Music League

TOLEDO, OHIO, March 6.—The Detroit Symphony with Ossip Gabrilowitsch as conductor appeared at the Coliseum Thursday evening as one of the numbers on the Civic Music League Course. The popularity of Gabrilowitsch and his orchestra filled the great hall to overflowing, and surely the splendid playing of this organization was sufficient to justify their fame after only two years of existence. The offerings were the overture to "Oberon," Weber; Symphony in E Minor, No. 5, by Tchaikovsky, and the overture to "Tannhäuser," Wagner. The soloist was Lester Donahue, pianist, who gave a splendid reading of the Liszt E Flat Concerto. He was repeatedly recalled.

Friday evening in Scott High Auditorium, Jan Chiapusso, Dutch pianist, gave a recital under the auspices of the Toledo Institute of Musical Art. He played with splendid technique and style. J. H. H.

A New York firm has just published a song by Mrs. Reginald De Koven, widow of the American light-opera composer.

NEWPORT NEWS SERIES ENDS

Merle Alcock and Lambert Murphy in Last of Club's Concerts

NEWPORT NEWS, VA., March 8.—The Peninsula Club closed a successful series of concerts on March 2 with a joint recital by Merle Alcock and Lambert Murphy. These concerts have had fine artistic and financial results. Mr. Graveure carried the audience quite off its feet at the first concert and John Powell has seldom played better than he did in the second concert. Miss Peterson, Sophie Braslau and Florence Hinkel all won the audience and made most favorable impressions. Many, however, enjoyed the last concert above all others. Miss Alcock and Lambert Murphy have sung a great deal together and especially in the duets they created enthusiasm.

The series of four or five concerts a season seems fully to have justified itself and is now an established matter for each season. The Peninsula of 500 members, in a town of about 40,000 persons, has done great work musically, and the concerts have in each case been fully attended and enthusiastically enjoyed. L. C. W.

"Tom" Bull Ill; Recovering

Thomas Churchill Bull, for twenty-seven years usher at the Metropolitan Opera House, where he is superintendent of ushers and chief ticket-taker, suffered a slight apoplectic stroke on March 9. It was stated at his home that he was recovering, and would return to his post soon.

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CLUBS ENROSS SPOKANE

Clarion Club Reorganizes — Orpheus Forces in Initial Program

SPOKANE, WASH., March 10.—The Clarion Club, which was disbanded in 1918, has been reorganized by its former director, C. Olin Rice, who refused a tempting offer from another organization earlier in the winter, that he might give all his time to bringing back the club which has held such an important position in the musical life of Spokane, and which he serves without salary.

The first concert was heard by a capacity audience at the North Central High School. The choral numbers included two by Huntington Woodman and others by Foote, Thayer and Burleigh. Quartet numbers were offered by Mrs. Marie Scammel-Lewis, soprano; Mrs. Alice Andrews, contralto; Fred De Riemer, tenor, and F. W. King, bass.

The Orpheus Club, a male chorus, auxiliary to the Spokane Amateur Athletic Club, gave its initial concert on March 2, at the Davenport Hotel. Thomas Moss, who has recently come to Spokane, proved his ability as director, and Charles Paul Tanner acted as accompanist. Marie Scammel Lewis, soprano, was assisting soloist. D. L. K.

Marianne Brandt Sends Thanks for Aid from New Yorkers


Marianne Brandt, the contralto, a favorite with New Yorkers in Wagnerian rôles in the eighties under Anton Seidl, has written from Vienna to Otto Weil of the Metropolitan Opera House, thanking him and other contributors, among them Fritz Kreisler, for food and money sent her from New York. Mme. Brandt is crippled by rheumatism, her savings of \$30,000 having been swept away by the war. She is seventy-seven years old. A letter from her to Rosalie Miller, young American contralto, was recently published in these pages. Miss Miller has been much interested in securing aid for her former teacher.

Penelope Davies to Present Novelties



At the Princess Theater, Penelope Davies, the Canadian mezzo-soprano, is to give her annual New York recital on Tuesday afternoon of March 23, when she will have Coenraad V. Bos at the piano. In accordance with her custom she will present many novelties, among them unfamiliar Scandinavian songs by Alnaes, Sinding and Sjögren and three Tagore love-songs by Bertha F. Wegener

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It is needless to comment upon the work of Mr. Kreidler, as he is one of the most popular of operatic baritones. His work last night in "Traviata" was wonderful, and he sang with a familiarity and abandon that showed he was pastmaster in the operatic field.—Greenville, S. C., Daily News.



Photo © Matzene

Kreidler Stirs Dallas Audience

"The first concert of the Dallas Band introduced LOUIS KREIDLER as soloist, singing the Prologue from 'Pagliacci' and the Toreador song from 'Carmen.' The warmth and richness of his tones as well as the dramatic interpretations drew from the audience wholehearted applause which were unceasing until Mr. Kreidler returned, giving several encores well chosen."—Dallas Morning News.

"Louis Kreidler, as Elijah, gave a powerful presentation of the role. His great voice rang out in authoritative tone and with beauty of accent. He sang with spirit, dramatically, and with finished art."—Nebraska State Journal.

"The interpretation given by Louis Kreidler of the principal part was rich in conception and satisfying vocally. The Prophet was made to shine with beautiful dignity through Mr. Kreidler's resourceful art; from the virile 'Is not his word like the fire?' to the pathetic 'It is enough,' every emotional gradation was clothed with the right tone quality, the correct dramatic intensity, in short, his singing of the part was splendid. Would that more of our singers might sing recitatives as he does."—Cedar Rapids Republican.



Mr. Kreidler as Rigoletto

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Ponselle Hopes to Sing Wagner Roles at Metropolitan



A New Portrait of Rosa Ponselle, the Dramatic Soprano

Rosa Ponselle, who was to have made her first appearance as a Wagnerian singer with the Damrosch Symphony Orchestra at Carnegie Hall on March 11, singing *Elsa's Dream* from "Lohengrin" and "Oh Hall of Song" from "Tannhäuser," hopes to sing *Elsa* and *Elizabeth* at the Metropolitan Opera House. The success of "Parsifal" in English recently makes the inclusion of these two operas in the repertoire a certainty. During the present season Miss Ponselle has sung with the Metropolitan Opera Company either in New York, Philadelphia or Brooklyn at least once each week. She has sung the leading soprano rôles in "La Juive," "Oberon," "Forza del Destino" and "Aida," the last named in Brooklyn for the first time. Miss Ponselle sang the Rossini "Stabat Mater" at one of the Metropolitan Sunday night concerts and acts from "Aida" and "Forza del Destino" in concert form at another concert and before the season closes the prima donna will sing *Santuzza* in "Cavalleria Rusticana," which she sang with them last spring in Atlanta. She has also sung with the New York Philharmonic Orchestra in New York and Brooklyn this season and given recitals in Hartford and Bridgeport. Her concert tour opens in Newark at the May Festival there on May 3 when she appears on "Artists' Night" with Bonci, Ruffo and Van Gordon.

Fifteenth Concert of Music Optimists Evokes Admirable Performances

The fifteenth concert of the Society of American Music Optimists was given at the Chalif Auditorium, New York, on Sunday, March 7. The Elkady Trio opened the program with two movements of Blair Fairchild's Trio, followed by Hanna Brooks Oetteking, soprano, in an admirable presentation of three Bainbridge Crist songs, accompanied by Umberto Martucci at the piano. Minnie Carey Stine, contralto, won applause for her singing of songs by Stickles, Loud and Kramer; so also did Helen Rich, soprano, in songs by Spross, James P. Dunn and La Forge, accompanied by Mrs. Edith Mahon. Anita Wolff, pianist, played interesting pieces by Rubin Goldmark, among them "From the Old Mission," "Restless, Ceaseless," "The First Anemone" and "In Prairie-Dog Town." Ida Geer Weller, contralto, closed the afternoon in excellent performances of Kürsteiner's fine "Invocation to Eros" and songs by Ward-Stephens and Spross, accompanied by Ethelynn Thorpe.

Alice Verlet Returns

Alice Verlet, the Belgian soprano, has returned to New York after completing a successful concert tour of the United States and Canada, which included some sixty-one public appearances in all. The coloratura soprano is now devoting much time to the works of American composers such as Cadman, McDowell and Henry Hadley.

PHILHARMONIC IN SUPERB FETTLE

Wagner-Brahms Program Is
Gloriously Played by
Stransky's Men

Inspiration was rampant at the Philharmonic's Thursday evening concert last week. Mr. Stransky was in extraordinarily fine fettle, the orchestra in superb trim, the program glorious. The audience—a capacity one—reacted immediately to this felicitous conjunction of circumstances, and at the half-way point of the evening indulged in a little riot of satisfaction. It was a two composer event—Brahms-Wagner. Wagner, of course, is the most popular composer in the world (*pace* Puccini, Leoncavallo, Tchaikovsky, Mana-Zucca and Co.) and has been so for some time. But Brahms! Ten years ago conductors thought seven times before trying the Fourth Symphony on any but the creamiest cream of unspeakably educated audiences. Today we greet it at Sunday "pops" and open air July concerts. Obviously nothing is impossible.

This same Fourth Symphony led off last week's evening bill. It was played as we have not heard it in a cycle of moons. Mr. Stransky outdid himself and the work exuded ozone from the opening bars. He bathed the first and second movements in gracious radiance. The melodic lines he treated with a surpassing plasticity. Wagner demanded that conductors in playing Beethoven should reveal that in his works "all is melody." Mr. Stransky indicated the same in Brahms' E Minor. And he brought out the peculiar translucence of Brahms' orchestration. The scores of Brahms, unlike those of Wagner, impose an obligation on conductors. Wagner's instrumental splendors sound of themselves. Those of Brahms disclose themselves only upon a treatment that is sympathetic and divining. We have known this particular symphony in the likeness of mud and turbid water. Last week the fabric was dyed in deep purple and gold.

Mr. Stransky earned the benedictions of the Wagner contingent by adding a new number to the overworked concert repertoire. It is an ingenious composite of "Siegfried" and "Götterdämmerung," beginning with that miraculous tone poem that opens the stormy third act, resolving easily into the fire scene through the music of *Erda's* disappearance and making a transition shortly before the awakening of *Brünnhilde* into the dawn scene and *Siegfried's* Rhine Journey. The arrangement is Mr. Stransky's. The writer does not recall when he has played Wagner with such stunning power and sweep. The remaining Wagner numbers were the "Good Friday Spell," *Siegfried's* Funeral March and the "Ride." H. F. P.

"Ocean" Symphony on Friday

The "Ocean" Symphony is not wearing well. The extreme infrequency of its performance has prevented those who once admired—or thought they admired—it from realizing how faded and threadbare Rubinstein's most ambitious orchestral effort has become. Until Mr. Stransky resurrected it at the Philharmonic's Friday afternoon session last week it had been heard only once—under Walter Damrosch about eight years ago, we are informed—since the late Wassily Safonoff conducted it about 1907. Occasionally some Rubinstein devotees—the present writer included—have pleaded for it in entirely good faith. Those who heard it last week left Carnegie Hall a sadder and wiser lot, disposed to be dumb on the subject in the future.

Rubinstein's ill luck in the field of symphonic composition made him abnormally proud of this work, the only one which achieved a widespread popularity in its day. In his bitterness and disappointment over the failure to receive what he deemed due recognition he returned again and again to the "Ocean" Symphony, adding three movements to the original four in order, as he explained, "to get on dry land again." Mr. Stransky fortunately ignored the later accretions and confined himself to the original form. But it took no more than half the first—and best—movement to make it clear that the symphony is hopelessly *vieux jeu*. Most of it calls to mind the most outworn pages of Raff. The melodic ideas seem like sugared dilutions of Mendelssohn. There is much futile time marking and dull repetition in the guise of development. The persistent homophony accentuates the meagerness of the instrumentation. It is the scoring of a pianist, even as the nature of the music is pianistic—witness alone the type of figuration. Strange that of all the great modern pianist-composers only Liszt handled the orchestra with a native sense of its exactions.

The symphony was played with great finish and an evident eagerness to get everything out of it. But the audience remained cool. There was a different story to tell when Mr. Stransky's forces set themselves to the more congenial and remunerative tasks of Tchaikovsky's "Francesca da Rimini," Debussy's "Après midi d'un Faune" and Wagner's "Tannhäuser" Overture. H. F. P.

Londoners Object to Beethoven Since New German Revolution

A special despatch from London to *The New York Sun and Herald* states that the news of the revolution in Germany resulted in the first protest against the playing of German music in Aeolian Hall. It is added that among the chief objectors to Beethoven's compositions being played was Mischa Leon, the tenor, who has heretofore been one of the most enthusiastic advocates of German songs. The uproar at the concert, it is stated, continued for twenty minutes.

A Series of Successes

was the Recent Tour of the

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MICHEL PENHA, 'Cello

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Some Press Comments from the Tour—

W. L. HUBBARD, in the Chicago Daily Tribune, January 23, 1920:

The Dvorak and Smetana trios were given with excellent ensemble, with accuracy, and with fine musical taste.

HERMAN DEVRIES, in the Chicago Evening American, January 21, 1920:

Their opening number, the Dumky Trio of Dvorak, proved again not only the Bohemian composer's excellent work in melody but the expertness of these two talented men of the violin and 'cello, and their feminine coadjutor, Augusta Tollefsen. They play with an ease and

smoothness a lovely tone that makes their work a delight.

ALVIN S. WIGGERS, in the Nashville Tennessean, January 29, 1920:

Their ensemble work is marked with great finish and delicacy, and their perfect balance of tone is remarkable.

WALTER HEATON, in the Reading Herald:

The concerted effect was a masterpiece of artistic ensemble, and altogether it was one of the most charming evenings that it has been my lot to attend.



Photo by Arnold Genthe

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Montreal Gazette, Mar. 5: "Miss Davies showed her strength in subtle artistic interpretation of the composer's every shade of feeling. Her mezzo soprano is of extraordinarily pure tone and of excellent quality."

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FLONZALEYS IN A GLORIOUS CONCERT

Chamber Music Devotees Turn Out in Force for Quartet's Concluding Program

Chamber music has established a new record in America. A distinguished New York audience has encored the finale of the Schumann Quintet for piano and strings. With no less enthusiasm than a song recital audience applauds a song ending with a high note, but with a sincerity and an understanding such as few song recital audiences possess, the last New York concert of this season of the Flonzaley Quartet closed in a blaze of glory on Tuesday evening, March 9, when Harold Bauer and the members of the quartet, Messrs. Betti, Pochon, Bailly and d'Archambeau were recalled with "Bravos!" at the close of the great Schumann work and obliged to repeat its final *Allegro ma non troppo*.

It was a source of the greatest satisfaction to be present and witness this ovation, a triumphant reception of great artists, all five of them in a great masterpiece. New York may hold its head high. Aeolian Hall was sold out and many persons turned away. And Mr. Bauer, whom we have heard play the work a number of times, has never played it more magically, with a romantic ardor that was burning and a feeling for its spirit that is matchless. The Flonzaleys did their part *con amore*, with perfect sympathy between strings and piano. The funeral march has never been sung more affectingly in our experience. In short, a memorable performance. As announced previously, it was the first time the Flonzaleys had ever appeared in public in a chamber work with piano. We feel certain that they will continue, now that they have taken the step with such wonderful results. Next year we must have the César Franck Quintet from them, with Mr. Bauer, if possible.

The other works were Beethoven's Quartet, Op. 18, No. 2, superbly played, and the *Très lent* and *Allegro modéré* from Emmanuel Moor's Quartet in A Major, Op. 59. Mr. Moor has been sponsored by the Flonzaleys for years; they are interested in his music and from time to time they have performed his new works. In our recollection these items have been dull, uninventive, inconsistent in idiom, the only exception being some Preludes for violin unaccompanied, which Mr. Pochon played at one of their concerts a few years ago. The movements—apparently the slow movement and scherzo of a full quartet—played last week were real Emmanuel Moor. Good counterpoint, often effective string writing, considerable craftsmanship this music has; but of inspiration nothing or little. The slow movement is a curious mixture of old and new harmonies, while thematically it is undistinguished. The *Allegro modéré* is clever, but it says nothing. The Flonzaleys played it with mastery. Could they not do as much for the Quartet of Alois Reiser, which cries for a rehearing, if they are desirous of giving a contemporary composer an opportunity? We hope so. A. W. K.

The Flonzaley Quartet in Jordan Hall, Boston, from a Cartoon in the Boston "Transcript"



zaleys played it with mastery. Could they not do as much for the Quartet of Alois Reiser, which cries for a rehearing, if they are desirous of giving a contemporary composer an opportunity? We hope so. A. W. K.

LAZZARI IN SAVANNAH

Contralto Sings to Large Audience—Local Musicians Active

SAVANNAH, GA., March 12.—Carolina Lazzari appeared in concert, the fourth of the all star course, giving a most attractive program, accompanied by Hermine Barbot.

An organ recital was given at Christ Church recently by the advanced pupils

of Blynn Owen. Those who took part were Hattie Peard, George Ball and Katherine Keating. Miss Keating deserves special mention for her excellent playing. Anita Smith, soprano, was heard in "Hear Ye Israel," from "Elijah."

The opera "Mignon" was studied at a recent meeting of the music department of the Huntingdon Club. Miss Elliott gave the story, Mrs. J. L. Jackson played the score, Mrs. Lewis Powell sang the "Titania" aria and Minnie Baggs "Knowst Thou the Land?" The following meeting was devoted to French composers. Songs were given by Ellen Johnson, Mrs. M. H. Floyd and Mrs. J. de B. Kops. Piano numbers were offered by Evelyn Reed and violin numbers by Rudolph Jacobson. Mrs. Richard Lester was chairman of the evening. M. T.

MEMPHIS REGALED BY VISITING ARTISTS

Lucy Gates and Josef Hofmann Appear in City's Week of Concerts

MEMPHIS, TENN., March 10.—At the Lyric Theater, Lucy Gates, coloratura soprano, made her initial appearance in this city under the auspices of the ladies of the Cumberland Presbyterian Church on Monday night.

The audience was very enthusiastic over the singer's lovely voice and perfect artistry. Before the program was completed Miss Gates's hearers were unanimous in the opinion that no more beautiful voice had ever been heard in Memphis.

The ninth sacred concert under the patronage of the Chamber of Commerce was given by the St. John's Methodist Church Choir, Mrs. James L. McRee, director, Sunday afternoon, March 7, at Goodwyn Institute. The usual overflow audience attended. A splendid program was rendered. A number of leading artists of Memphis assisted the choir; which gave great variety and interest to the concert.

To the regret of all music lovers, these concerts will be discontinued after next week, but they will be resumed early in the fall and carried through the season.

Plans are being made to organize a large choral society under an experienced director, so that a festival chorus will be ready when the large auditorium is completed.

Goodwyn Institute was filled to capacity when Josef Hofmann appeared in recital under the auspices of the Beethoven Club. In presenting this pianist the club closed its series of three artist concerts, Frieda Hempel and the Minneapolis Symphony Orchestra being the other two attractions offered the public this season.

The audience displayed much enthusiasm from Mr. Hofmann's first number, Beethoven's Appassionata Sonata to the closing number, the Liszt arrangement of Wagner's "Tannhäuser" overture.

In response to insistent demands, Mr. Hofmann gave two encores, the Spring Song and Spinnelied of Mendelssohn. The revival of these two exquisite gems gave great pleasure to the audience. S. B. W.

Duluth Matinée Musical Club Gives Benefit Concert

DULUTH, MINN., March 6.—The outstanding musical event of the week was a concert given last evening at the Endion Methodist Church by Matinée Musical artists for the benefit of the Lighthouse for the Blind. Over \$500 was turned over to the Lighthouse committee. The audience, which crowded the church to capacity, recalled the artists again and again. The latter were: Mrs. E. Jack Miller, pianist; Mary Syer Bradshaw, vocalist; Mrs. Ernest Lachmund, pianist; Mrs. Tom Miller, violinist, and Ernest Lachmund, cellist. G. S. R.

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Jeanette Currey Fuller, 50 Erlon Crescent, Buffalo, N. Y.
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Mrs. Jean Warren Carrick, 977 East Madison St., Portland, Ore.
Portland, April 15; August 15.
Clara Sabin Winter, 416 No. Main St., Yates Center, Kan.
Wichita, Kan., June 2.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Virginia Ryan, 1115 Washington St., Waco, Tex., Waco, Feb. 16.
Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago.
New York, Feb. 15; Chicago, April 1.
Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.
Mattie D. Willis, 617 So. Fourth St., Waco, Texas.
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Laura Jones Rawlinson, 554 Everett St., Portland, Ore.
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Elizabeth Hasemeier, 41 So. 21st St., Richmond, Ind.
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The selection of these two long trios, works as contrasted as any in the entire literature, was a judicious one, for after the Beethoven it was fitting that a work of less serious import be heard. The Tchaikovsky is that, if it is anything. Dedicated to the memory of Nicholas Rubinstein, brother of the famous Anton, it sounds the elegiac note with that depth that the sentimental Russian thought was rock-bottom. Twenty-five years have indicated how far from the elemental it is. Compare the tragic note in Moussorgsky with it and note why the Tchaikovsky vogue is passing!

Messrs. Breeskin, Willeke and Giorni distinguished themselves in a fine performance of the Beethoven, one that was marked by a due regard for its

classic spirit and at the same time imbued with the strong romantic pulse that moves through it. The first Allegro Moderato had a fine sweep and the proportions were maintained with true musicianly understanding. At the end of the work the players were given an ovation, as well as bows after each movement. Their playing of the Tchaikovsky also brought them great plaudits, the work making a popular appeal.

The Elshucos have established themselves as a first-class trio. Of that there can be no doubt; and this year's new personnel is already an ensemble of cohesion and splendid quality. If anything is lacking in the trio it is Mr. Breeskin's playing with too much repression. If he will but give of his big tone and an added accent he can remedy this easily. Mr. Giorni deserves special praise for his handling of the difficult variations in the Tchaikovsky, which he played with great charm and precision.

A. W. K.

Deny Report of Garrison's Illness

Newspaper reports of the illness of Mabel Garrison, the opera and concert soprano, at St. Louis during her concert tour, appear to have been exaggerated. At the office of the Wolfsohn Bureau nothing was known of any serious trouble or of any interruption of the soprano's tour. Apparently, one concert only was intermitted, on March 12. Miss Garrison has lately finished a successful season with the Metropolitan Opera Company, her last appearance having been as *Rosina* in "The Barber of Seville."

PRODUCE UNFAMILIAR WORK BY SCHUMANN

"Pilgrimage of Rose" Feature
of Final Friends of
Music Concert

Schumann's cantata "The Pilgrimage of the Rose" was the principal feature of the season's final Friends of Music concert at the Ritz last Sunday afternoon. Arthur Bodansky conducted; the ensembles were sung by members of the Metropolitan chorus and the soloists were Marie Sundelius, Mary Ellis, Jeanne Gordon, Rafael Diaz and Carl Schlegel. The work, based on a fairy tale by Moritz Horn, is unfamiliar, if not altogether unknown here. Its opus figure is 112. Schumann conceived it as a companion picture to the more famous "Paradise and the Peri," though vaguer in color and less definite in outline. It belongs to the period when, as Von Bülow noted, his genius was fast disintegrating into talent and the Mendelssohnian influence neutralizing the teeming individuality of his earlier and vastly more inspired style. The subject matter—the rose which longs for human form and affections and, after receiving them and experiencing wifely and motherly love, returns to her former state—Schumann felt to be too slight for ambitious

treatment and was at first inclined to confine the accompaniment to the piano. Yet the cantata, while not the Schumann of the early piano works, the concerto or the songs, contains music of haunting tenderness and charm, music appropriate to the homely sentiment and simplicity of a folk idyll if limited in variety by the character of the text. The most pretentious and impressively conceived episode is the choral dirge. Yet there is enough beautiful music in the remainder of the cantata to offset occasional lengths and shallow sentimentalities and to commend it to the attention of choral societies.

The work received a conscientious performance from Mr. Bodansky, and the singers concerned, among whom Miss Sundelius and Mr. Diaz especially distinguished themselves. Previous to the cantata the orchestra played the charming overture to Mendelssohn's little opera "Son and Stranger" and a contralto, Frieda Klink, sang the same composer's antiquated concert aria, "Infelice." She revealed a praiseworthy voice and style and delivered the aria with intelligence.

H. F. P.

New Orleans to Erect Monument to Gottschalk

NEW ORLEANS, LA., March 13.—A movement is on foot to erect a monument to the composer-pianist Louis Moreau Gottschalk. So far, no definite plans have been made but the probabilities are that at last some fitting memorial will be made to the Creole musician, who did so much to perpetuate the folk-music of Louisiana and the West Indies.

H. P. S.

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Baritone



HENRIETTE WAKEFIELD
Contralto



Photo by Illustrated News
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MASON & HAMLIN PIANO USED

How London "Accepted" an American Vocal Teacher as Authority on English Diction

Henry Stanley, Hailing from Providence, R. I., Became Successor to Thorpe in English Capital and Won Important Post at St. Mark's College—Concessions to Euphony Necessary to Make Our Language Available for Song, He Declares—Has Trained Well-Known Singers

London, Feb. 19, 1920.

HENRY STANLEY is as *pur sang* an American as one can reasonably expect, being the descendent of an old New England family from Providence, R. I. He is a graduate of Brown College, at which even then he devoted marked attention and energy to that branch among the musical arts which has ever interested him the most, i.e., the study of song and the human voice. His first teacher during his summer vacations was his grandfather (once himself a noted singer). After graduating from college in 1899, young Stanley took his own meager savings and launched forth on a trip to Europe—not to indulge in sightseeing or to taste of "atmosphere," but to sink under, as it were, in the study of the human voice and the traditions of song. In London he took up his studies with George E. Thorpe, at that time London's prominent American voice teacher. After Stanley had studied with Thorpe for three years, in the summers running over to Paris to study French songs with the old master, Delie Sedie, Thorpe died and on his deathbed expressed the wish that Henry Stanley, as his most personal pupil, become his successor. So Stanley continued where Thorpe had left off, and after several years was appointed teacher of English diction at St. Mark's College, in Chelsea, an English Normal School, which post he held with extraordinary success for nine years. When one considers the undeniable intolerance existing in England for every kind of mannerism in speech and enunciation all too often put down to Americanism, Henry Stanley's appointment to and retention in such an important position is significant of an American's exceptional ability as also of the English sense of justice. When in this connection Mr. Stanley was asked whether it had required much diplomacy for him to establish his reputation as an American in London, that gentleman smiled rather whimsically, and remarked: "Well, it did require much care and a rather exaggerated tact, if you want to call that diplomacy. Besides, as an American one could never afford to make a *faux pas* in the English sense. A close study of English idioms and idiosyncrasies became a paramount duty. The moment the English tell an American in that characteristic, even voice, "We don't do that," or "say that here in England," it is all off, as we say in the States. That is the moment to be on the lookout with that particular party, for then all confidence is lost.

Making English Singable

"But as the present seems rarely opportune for the employment of the English language as a medium for song, I should like to say right here that it is surprising how much ignorance is manifested in this sphere. People, and least of all those of an English-speaking race, don't seem to realize that to make the English language available for song manifold concessions to euphony, as modifications of the peculiarities of the language, become absolutely necessary. And perhaps it is for this very reason that foreigners seriously devoting themselves to the study of English as a song medium are inclined to master their task rather quicker and better than those of English-speaking stock, whose perception of their language's possibilities has already become dimmed—not to say contaminated—through a frequently faulty use and study of their mother tongue. The old Italian masters were quite right, of course, in saying: 'Learn to breathe and speak properly, and you will be able to sing just as naturally.' True enough, this law would seem to apply especially to those customarily employing the so readily singable Italian. And yet what is possible in Italian can also be made possible in English. It is about time that people woke up to the full realization of that fact. If, as precedence proves, it has been possible to accomplish so much with French and German—so extremely difficult as singing mediums—why on earth can it not be done with

our own, the most popular language on the earth's surface? Of course, there are always certain peculiarities of speech in every language which none but a native ever acquires quite correctly. That being the case, an effective constructive adaptation becomes the natural expedient. And it is really surprising how efficient such an adaptation for song purposes can be made."

"Have you any particular form or



Henry Stanley, Prominent American Vocal Teacher of London

school of music in mind for which you would have the English language employed?" we interrogated.

"No particular school, but every form of song music that exists, or shall exist, should be made possible for English. That then our friends, the publishers, will be taught to devote themselves more carefully and conscientiously to the

HOFMANN IN FINAL RECITAL OF SEASON

Famous Pianist at His Best in Chopin—Performs Own Music

Josef Hofmann gave his last recital of the season in Carnegie Hall last Saturday afternoon before an audience that lived up to precedent as regards size and irrepressibly enthusiastic behavior. The great pianist, in a generous mood, gave encores that lengthened the program by more than a half. His listed offerings included Schumann's "Faschingschwank aus Wein," "Warum," and "Traumeswirren;" Chopin's "Barcarole," F Sharp Minor Nocturne, the Polonaise in the same key and a waltz; an Intermezzo in A, an Impromptu in G minor, a Berceuse and a set of variations and a fugue in F attributed to his real self and not his capricious *alter ego*, Dvorsky. Among the encores were Schumann's "Aufschwung," Chopin's Military Polonaise, A flat waltz, a nocturne and a Rubinstein piece.

Mr. Hofmann did not begin the afternoon in his best vein. His playing of the Schumann pieces had a perfunctory quality about it and less than the usual magic of melting and color saturated tone. More than once his attack was vicious and the response of the instrument correspondingly sullen. Once arrived in the domain of Chopin he regained something of his customary torrential eloquence. Both the stormy F Sharp Minor Polonaise and the clangorous one in A Major were caparisoned in their usual panoply of thunderous splendor.

Mr. Hofmann's own pieces are in

selection and publication of proper translations opens another field for ample discussion."

That Henry Stanley is not only a dreamer and an idealist is clearly shown by the efficiency with which some of his pupils have been launched on a professional career and by the excellent work and success of some of his pupils before the public, like Gladys Ancrum, Dora Gibson, Isabella Rhys (at present singing in "Beaucaire" in the States), Annie Rees, the English concert soprano; Annabel McDonald, and others.

O. P. JACOB.

150 SOLOISTS TO APPEAR IN STADIUM CONCERTS

Rothwell Will Conduct New Symphony Series for Ten Weeks, Under League Auspices

The New Symphony orchestra of New York, conducted by Walter Henry Rothwell, which is to give a series of summer concerts this year at the City College Stadium, under the auspices of the New Symphony Association and the Music League of the People's Institute, as announced in these columns last week, plans to give ten weeks of open-air daily concerts, with about 150 assisting soloists, and with an orchestra of 110 men. Mr. Rothwell will conduct the orchestra from mid-June to Sept. 1.

Mr. Rothwell, who is now the conductor of the Los Angeles Philharmonic Society, several summers ago was in charge of a series of the civic orchestral concerts given in Madison Square Garden to tremendous audiences. He also conducted the English "Parsifal" tour for Colonel Savage, later conducting the St. Paul Symphony Orchestra.

Speaking of the engagement of Mr. Rothwell, Mrs. Arthur Reis, chairman of the Music League of the People's Institute, said that it had been brought about greatly through the efforts of Adolph Lewisohn, who was deeply interested in both the orchestra and Music League.

Among the women on the committee, in addition to Mrs. Gibson, are Mrs. Winthrop Chanler, Mrs. Newbold Le Roy Edgar, Mrs. Charles S. Guggenheimer, Mrs. Arthur M. Reis, Mrs. Francis Rogers, Mrs. Arthur Sachs, Mrs. Charles H. Senff and Mrs. Willard D. Straight, Helen Love and Florence McMillen.

Edith Mason Triumphs at Paris Opera

A cable received by MUSICAL AMERICA on Monday announces the debut at the Paris Opéra of Edith Mason as *Juliette* in Gounod's "Roméo et Juliette." Miss Mason was triumphantly received.

themselves of no extraordinary interest or originality. But they shun the extravagances of the composer's Dvorskyhood. In the end it is perhaps the part of good business sense to operate on a sublimated Florestan-Eusebius plan. For automatically it doubles the market.

H. F. P.

URGE BETTER CHURCH MUSIC

Federation of Clubs Opens Campaign—To Reach Ministers

The New York Federation of Music Clubs, Mrs. Julian Edwards president, last week started a movement for better music in the churches. An open forum to discuss the situation and map out a plan of action was held at the Pennsylvania Hotel last Tuesday afternoon, with Harold E. Milligan chairman.

Among the prominent speakers were Mrs. Emily Schupp, president of the District Federation of Music Clubs, whose topic was "Art in the Church." Mr. Frederick Schleider, president of the National Organists' Association, gave his views as an expert and made valuable suggestions as to how the quality of church music may be improved.

Other speakers were Mr. Charles Safford, Mrs. Ritchie and Leila Troland Gardner, vice-president of the Women's Philharmonic Society. Another forum, at which many prominent ministers of all denominations are expected to be present, will be held soon.

SAVANNAH, GA.—Mrs. A. D. Bergen's music class, organized as the Allegro Club, held its last meeting recently. Those offering the program were: Erma Howard, Susie Smith, Eleanor Reese, Mary McGinley, Helen Blanchaine, Virginia Blanchaine, Mary Rourke, Elizabeth Rourke, Margaret Byington, Meta Johnston, Lucy Lane, Ouida Redmond, Louise Cox, Elizabeth Rice and Jack Reinstein.

KAUN'S NEW OPERA HEARD IN DRESDEN

"Der Fremde" Meets with Success—Siegfried Wagner Leads Own Works

Dresden, Feb. 27, 1920.

Hugo Kaun's opera, "Der Fremde" ("The Stranger") was produced here Feb. 24, with considerable success, the fairy tale mood of the story being well reflected. Music as well as libretto leans toward the style of thirty years ago. The plot offers ample material for the musician to develop ideas interwoven with fantasy and allegoric situations. The composer, however, fails to attain to necessary climates, without which the plot falls more or less flat.

The story is about as follows: To a poor man a son is born on whom an occasionally appearing stranger (*der Fremde*) spends the gift of supernatural powers. By way of these he can heal the wounds of mankind provided he does not misuse his inborn influence. This he meanwhile does, while loving a beautiful princess. "The Stranger"—representing Death—reappears as Destiny to take revenge on broken vows, thereby proving his power to be stronger than the almighty influence of Love.

Franz Rauch is the author of the book. The intentions of the composer of the music are of the noblest, loftiest kind imaginable, yet they are too long spun-out to hold the imagination for the length of the evening. Technically the music is what might be called "old fashioned," void of dramatic strength and impulse. The lyrical parts are beautifully conceived.

The performance under Fritz Reiner's lead left nothing to be desired. Planchke modelled his conception of the effective rôle of *Death* on large designs. Elisabeth Rethberg represented the *Princess*, Tauber the *Lover*, and so on. Quite an agreeable surprise was the "Regie" of the ballet scene, Fraulein Susi Hahl, a dancer of great gifts. The way the ballet was brought out displayed her powers of combining the old style with new ideas, leading straight into the field of modern "Tanzkunst."

Siegfried Wagner appeared on Feb. 25 as a guest conductor of the Philharmonic, the program comprising works by his father and himself. "Elsa's Traumerzählung," beautifully sung by Elisa Rethberg, was given according to Bayreuth traditions in slow tempo. Of Siegfried's own compositions, the overture to his fairy tale, "An dem ist Hutchen Schuld," impressed by the natural flow of the music, which is as replete with humor as with fairy tale poesy. Of his "Sonnenflammen" we heard the Vorspiel and a vocal number—colorful music. Also the "Friedensengel" overture calls for attention. It is full of mood and lofty inspiration. Count Gravina interpreted Siegfried's concerto for flute admirably.

Heinrich Laber, another "guest conductor," directed the eighth symphony concert (Philharmonic) with extraordinary skill. Bruckner's Sixth Symphony gave him a fine opportunity to display his imaginative gifts. Maria Pos-Carloforti, of Hamburg, was the singer. Handel's "Il Penseroso" proved to be her best number. Franz Wagner, the pianist, held forth with Liszt's "Totentanz."

Sigrid Hoffman-Onegin should now be termed "Queen of Song" in Germany. Her interpretations are above criticism. She has already given four concerts to unheard-of entrance prices. The fullness and the velvety softness of her voice, combined with superb interpretative gifts, border on the supernatural.

A new violinist, Andreas Weissgerber, and a new pianist, Alfred Blumen, introduced themselves favorably. Dora Tejacsewich's Symphony in B Minor appeared as a novelty in Lindner's last symphony concert. The young lady's gifts have long been recognized in Dresden. Other chamber music works of hers were produced by herself as a violinist and by Amy von Lange, the pianist, at a concert in the "Frauencheb."

The Conservatory examination-concerts, eight in number, began this month. In the Gobel Hall of the former Royal Palace, interesting lectures have been held.

ANNA INGMAN.



IRONTON, OHIO.—Fae Ferguson gave a piano and organ recital at the First M. E. Church on March 2.

WESTFIELD, MASS.—Mary B. Furber recently presented her advance students in recital at her studio.

RED SPRINGS, N. C.—The Letz Quartet appeared at Flora Macdonald College on March 10, playing to a capacity house.

NEW ORLEANS, LA.—Mme. Eugenie Wehrmann-Scahner, pianist, was soloist at a recent concert at the Grunewald with the Grunewald Orchestra, Rene Saloman, conductor.

TACOMA, WASH.—Mrs. Warren Butler, contralto, was soloist for the Republican Day Assembly held at the Masonic Temple on Feb. 15. Mrs. Ernest C. Wheeler assisted at the piano.

MORGANTOWN, W. VA.—Walter Barrington, tenor, of Pittsburgh, was heard recently in recital by the Women's Music Club. He was accompanied by Mrs. Ethel Borden Black.

WICHITA, KAN.—The Dunbar Opera Company gave two performances of De Koven's "Robin Hood" at the Crawford last week. Both performances were largely attended and enthusiastically received.

JERSEY CITY, N. J.—Mrs. Bula C. Blauvelt, organist of the Emory Methodist Church, with Ruth Ray, soprano-soloist, of the Methodist Church in Westwood, gave a costume recital on March 11, at the Lyceum.

WICHITA, KAN.—Under the auspices of the Wichita Musical Club a program of unusual interest was given by Mr. and Mrs. Thurlow Lieurance, assisted by George Tack, flautist, at the High School auditorium last week.

BRIDGEPORT, CONN.—Dr. Clarence Dickinson, organist at the Brick Church, New York, and Rose Bryant, contralto soloist at the same church, were heard in a recital recently at the United Congregational Church.

CADIZ, OHIO.—Gertrude Grossman of Pittsburgh and William Wylie of New York were heard in recital recently at the Presbyterian Church. Mrs. John C. Sharno was accompanist. Mr. Wylie was formerly a resident of Cadiz.

BRIDGEPORT, CONN.—Under the direction of Mary Louise Peck, a concert was given recently for the Daughters of the American Revolution. The program was offered by Edna Northrop, pianist; Ruth Williams, 'cellist, and Arthur LeVasseur, tenor.

JERSEY CITY, N. J.—Lenten recitals are being given in many of the churches. At the First Presbyterian Church, John Stanerwick, organist, was recently heard, assisted by Alice Moncrief, contralto, and Messrs. Rueble and Mohr, violinist and 'cellist.

NORTHAMPTON, MASS.—An organ recital was given at the College Church on the afternoon of March 14, by Mrs. C. S. Tilson, organist of the First Congregational Church. She was assisted by Mrs. Wayne Army, soprano, and Wayne Army, 'cellist.

CLARKSBURG, W. VA.—The Marcato Club recently gave at the Waldo Hotel its one hundred and ninety-ninth recital. Those offering the program were: Mrs. Robert Statler, Carl McElfresh, Eva Keenan, Mrs. O. T. Law, Mrs. Burr Sprigg and Mrs. A. H. Kunst.

COLUMBUS, OHIO.—Cecil Fanning presented a group of pupils in Carnegie Library hall March 4, assisted by Elmus

Speelman, violinist, and Edwin Stainbrook, accompanist. The singers were Elizabeth Miller, Salem, Ohio; Frances Olinger, Springfield, Ohio; Jeannette Goldsmith, and Charles Bowman of Columbus.

HOUSTON, TEX.—The banquet hall of the Rice Hotel was filled with an appreciative audience at the recent recital given by Florence Lucille Jackson, pianist, and Mrs. Abe Wagner, contralto. Both gifted artists are Texans and have had their training entirely within their own state.

NEWARK, N. J.—Voice pupils of Henrietta Foster Westcott gave a recital on March 8. Those appearing on the program were Elsie Klotz, Anna Ermete, Janet Underhill, Florence Peters, Linnea Bauhan, George Holden, Louise Sanders, Kate Brewster, Kathryn Yerg and Eleanor Reed.

PORTLAND, ORE.—Charles South, violinist, was soloist at a reception of the Daughters of the American Revolution in Albany, Ore., recently. An entire evening's program of compositions by Joseph A. Finley, conductor of the Oratorio Society, was given recently by the choir of the Arleta Baptist Church.

NEW ORLEANS, LA.—The Dugan Piano Company has inaugurated a weekly "Children's Hour," to be held in their recital hall Saturdays. Harry Brunswick Loeb, late business manager of the French Opera Company, has accepted an offer from the Werlein Music House as manager of the artistic department.

NEW HAVEN, CONN.—Charles Wakefield Cadman's song-cycle, "Morning of the Year," was presented at the First Methodist Church recently by a quartet consisting of Lina Conkling, soprano; Mrs. Susan Hawley Davis, contralto; Florace Smith, tenor, and Thomas H. Calder, baritone. Mrs. Leila Heisler Calder was accompanist.

COLUMBUS, OHIO.—Cecil Fanning and Harry B. Turpin are busy working on the various programs in preparation for the circuit of concerts they are to give in England in the near future. Mr. Fanning will return in the late summer to America and be ready to resume his studio teaching and concert engagements in this country.

LANCASTER, PA.—Oley Speaks, baritone-composer, appeared in recital in the Martin Auditorium on March 2 under the auspices of the Memorial Church Choir. He was assisted by Ethel Best, lyric soprano, the accompanists being played by John G. Brubaker of this city. The program included a number of Mr. Speaks's compositions.

TACOMA, WASH.—An interesting program recently given under the auspices of the Tacoma Aloha Club featured the history of American Music. A paper was read by Mrs. Overton G. Ellis, who was assisted in the vocal demonstration of songs of various periods by Mrs. Frederic Keator, Mrs. Lewis L. Tallman and Mrs. George W. Duncan.

MORGANTOWN, W. VA.—A large audience gathered in the Baptist Church, recently for the annual open meeting of the Woman's Music Club, to listen to a program given by Walter D. Barrington, tenor, accompanied by Mrs. Ethel Borden Black. Mr. Barrington possesses a fine voice of wide range which he uses with consummate art. Mr. Barrington was ably assisted by Mrs. Black at the piano.

ORANGE, N. J.—The Haydn Orchestra, S. Van Praag, conductor, gave its second concert of the season in the East Orange High School auditorium, March 17, before a large audience. The soloist was Joseph Mathieu, tenor, who was applauded for his share of the program. Frederick Egner, one of the orchestra violinists, played the accompaniments.

WASHINGTON, D. C.—Lou McIlvain, soprano, was heard at the National Cathedral School in a recital on March 6, offering a varied program. The singer's diction was especially clear. Her group of American songs was enthusiastically received. The aria from "Jeanne d'Arc" by Tchaikovsky was also much applauded. Claire Rivers was accompanist.

NEW ORLEANS, LA.—The feature of a meeting of the Southern Association of College Women, March 2, at Tulane University, was a talk of Leon Ryder Maxwell, head of the Newcomb College of Music, on "What Recognition Should Be Given Music in a High School Course." Mr. Maxwell is a believer in the influence of music and the thorough working of its grammar upon the development of plastic minds.

LANCASTER, PA.—A recital was given at the Wolf Institute of Music recently by students selected from the various departments. Those appearing on the program were: Pauline Stroeble, Polly Fields, Esther Ressel, Agnes Moedinger, Gertrude Galen, Lena M. Harsh, Donald Syooble, Mary Shenk, Leah Klivan, Charlotte Seacrist, Mavel Cooper, Robert Swain, Catherine Lefever, Jack Marshall, Irene Krick, Sarah Lewitas and Anna M. Buckwalter.

PARKERSBURG, W. VA.—Piano pupils of Mrs. A. G. Lancaster were heard in a students' recital recently. Those taking part were: Lois Black, Eleanor Anderson, Mary Davidson, Juanita McKean, Alma Staenaker, Mildred Prunty, Virginia Smith, Emma Crawford, Mary Ellen Bukey, Virginia Brown, Thelma Reys, Dorothy Dutton, Mary Hall, Margorie Martin, Helen Reys, Eunice Bosbury, Frank Bruckner, George Hogg, Billy Dudley and David Pew.

HURON, S. D.—A children's orchestra of seventeen pieces, pupils of Lucy May Cannon, was recently heard in an interesting concert. Those taking part included Haskell Isenbuth, Esto Hatfield, Carol Hatfield, Carol Hundling, Joe Halpern, Lyle Hopkins, Myrtle Schroeder, Mildred Womacks, Ralph Myers, Lloyd Goodrich, Frieda Blume, Orra Middaugh, Ada Davis, Alpha Sechler, Jacob Stahl, Viola Utterbach, Oswald Grover, Dale Isenbuth and Lois Hundling.

MISSOULA, MONT.—Austin Abernathy, professor of singing at the University of Montana, presented his pupils in recital recently. Those heard were: Anna Sandholtz, Elvina Stark, Thomas G. Sawyer, Amelia Sherrer, Nettie Kylo, Myrtle Hartmann, Elizabeth Morris, Edna Peppard, Mrs. C. Canfield, Fay Collins, Edna Chadwick, S. C. Thomas, Lila Jones, Lenora St. Germain, Jessica Shilston, Elvina Stark, Lenore Walpole, Valborg Embretson, Ruth Hartley and Annabel Ross.

COLUMBUS, OHIO.—Maxmillian Mitnitsky is teaching in Wallace Conservatory, as well as in his own studio on Jefferson Avenue. Helen Neds presented the following pupils in a piano recital at her studio on March 6. Dorothy Dalgarn, Clarabelle Smith, Martha McBride, Dorothy Dolle, Paul Weston, Dorothy Bruck, Monletta Bower, Florence Haynes, Hodges Dolle, Hazel Bruck, Louise White, Lillian High, Charlotte Shaw, William Herrick, Dorothy Dick, and Rosalea Palmer.

MORGANTOWN, W. VA.—The second concert by advanced students of the School of Music in Commencement Hall was given on March 4. All of the students showed talent and musicianship, but especial mention should be made of Miss Huffman, Miss Whetsell, Mr. Stumpp and Mrs. Cather. Those taking part were Verna Lester, Alma Martin, Charles Ahrens, Genevieve McNeil-Cronin, Charles Stumpp, Inez Davis, Mabelle Whetsell, Maud Minshall-Cather, and Gem Huffman.

WATERLOO, IOWA.—Clarence Eddy, organist, and Frank Dunford, bass, and soloist of the Paulist Choir of Chicago, gave a concert at the First M. E. Church on the evening of March 10. They were assisted by the church chorus of fifty voices and an orchestra. Among other numbers given was the bass solo from the dramatic scene, "Liberty," by Fanning, with Mrs. Elizabeth Turner, soprano, and Mr. Dunford as soloists, accompanied by an orchestra, chorus, and with George E. Turner as director.

HARTFORD, CONN.—At a recent meeting of the Daughters of the American

Revolution, an interesting program was offered by Mabel Wyllys Wainwright, Mrs. Edward F. Humphrey, Alice K. Chester, Marie Seymour Bissell, Mary ar-etta Purves, George Ensworth, Marion Harlow, Marie Roszelle and Erich Truhe.

ALBANY, N. Y.—Earle Hummel of Albany, fourteen-year old pupil, of Franz Kneisel, made his first appearance March 9 in a joint recital with Charles Gilbert Spross, pianist, under the auspices of the music section of the Albany Woman's Club. The number in which he showed the possession of unusual talent was Spohr's Concerto, and his two numbers by Sarasate and Vieuxtemps were well played. Mr. Spross played the Liszt "Etude de Concert," a Sinding Prelude and two Moszkowski works, also playing some of his own compositions as encores.

ALBANY, N. Y.—The Monday Musical Club gave an organ and song recital March 8 at the Emmanuel Baptist Church. A feature of the program was a Mozart number for three violins, Mr. and Mrs. Frederick B. Stevens and Julia N. Brooks being the violinists, with Lydia F. Stevens at the organ. Solo numbers were given by Mrs. Roswell, P. F. Wilbur, Lydia F. Stevens and Mrs. James H. Hendrie, organists; Mrs. Horatio S. Bellows and Madelyn Preiss, contraltos; Mrs. Edward H. Belcher and Mrs. George J. Perkins, sopranos; Mrs. Frederick B. Stevens, violinist.

PITTSFIELD, MASS.—The Berkshire Community Chorus recently gave the first concert of its fourth season. This concert introduced the new conductor, Elmer Tidmarsh of Glens Falls, and demonstrated his efficient work with the chorus. The ambitious part on the choral program was Elgar's "Banner of St. George," which showed precision of attack, shading, and general intelligence. The soprano parts were ably sung by Mrs. Minnie L. Sample, soprano. Herbert Dittler, violinist, gave two solo groups, Gertrude Watson, sponsor of the chorus, playing his accompaniments. Clarence Waugh was accompanist for the choral numbers and Charles F. Smith and Madeline E. Halford, violins; Emma Carhart, viola; William Kingman, 'cello, and Charles Ross, contra-bass, assisted.



**EARLE
TUCKERMAN**
BARITONE

Is Singing

"Ma Little Sunflower" Frederick W. Vanderpool
"When All The World Is Young, Lad" Geoffrey O'Hara
"Smilin' Through" Arthur A. Penn



RAFTERS RING FOR RUFFO AND FITZIU

Enormous Throng Shouts Its Approval of Program at Hippodrome

Not even John McCormack could have populated the Hippodrome more densely than Titta Ruffo did Sunday night, abetted by personable Anna Fitziu. The stage, requisitioned for row on row of additional seats, represented a small-sized city in itself. A census enumerator could have turned in a pretty fair tabulation of New York's "Little Italy" after a canvass of the huge audience. Among those who applauded like mad was Mme. Luisa Tetrassini, who, in the afternoon, had been the center of a similarly tumultuary reception. Handclapping could scarcely be heard for the shouting. There were persistent cries for "Figaro," "Figaro," often obscuring the beginning of the baritone's numbers, but as he apparently had not the "Barber of Seville" music with him for his accompanist, he was helpless to respond.

The baritone's singing did not differ in its essentials from that of previous appearances in New York. It was again sensational, with clanging upper tones, and bodiless lower ones, a voice and style to electrify, but scarcely to charm. His only operatic excerpts were the "Promesse" aria from "Le Roi de Lahore," with Italian text, well sung; and "Piccola Zingara," from "Zaza," very much more impressively voiced than New York has heard it in opera. His other numbers were small songs, including one encore in English of the popular variety. Perhaps the best of these, musically, was Tremisot's "Novembre." This was not a program to tax powers of appreciation, but it plainly enthralled the huge and ravenous throng, which had to be placated with many encores.

Miss Fitziu sang the "Pagliacci" Ballatella, the Waltz Song from "Romeo and Juliet" and a group of songs, with agreeable smooth tone, and personal charm. Like Ruffo, she was wildly received and gave numerous extras in response to the turbulent applause. To conclude the program she joined with the baritone in the duet, "La Ci Darem" from "Don Giovanni," which had to be repeated. Emil J. Polak, admirable accompanist, had a busy evening at the piano. O. T.

MISS McCONNELL TO TOUR

Contralto Goes With Minneapolis Symphony As Soloist

The gifted young contralto Harriet McConnell left New York on Monday, March 15, for her spring concerts. She sang at Pittsburg, Kansas, on March 18 and sings at Okmulgee, Okla., on March 23. From there Miss McConnell goes to Minneapolis to join the Minneapolis Symphony Orchestra as soloist on its eight week spring tour. The tour opens in Winnipeg on April 4, when Miss McConnell will sing the rôle of Delilah in a concert performance of Saint-Saëns' "Samson and Delilah" with Paul Althouse as Samson. This is Miss McConnell's third tour with the Minneapolis Symphony, having been soloist on the 1919 spring tour and having recently appeared with the organization as soloist on its midwinter tour, both times winning immediate favor.

She will return to New York on June 1.

Yvonne Gall Injured in Taxi Collision

Yvonne Gall, French soprano of the Chicago Opera Association, who has just ended her season with that organization and planned to sail on *La France* on March 19, was badly hurt on March 12,

when the taxicab in which she was riding collided head-on with a private limousine in Central Park, New York. Miss Gall was taken for treatment to a hospital and afterward to her apartment at the Hotel Majestic, where it was stated that her face was badly cut, but that she would probably be able to sail as she had arranged. Miss Gall was on her way to make some phonograph records when the taxicab was struck; and these may not be finished.

Mary Kent Scores In First Season as Concert Artist



Mary Kent, Gifted Young American Contralto Appearing in Concert

In her first regular concert season Mary Kent, the young American contralto, has scored a number of distinct successes and is booked for several excellent appearances this spring. On March 9 she gave a recital in the Milliken Auditorium at Decatur, Ill., in the conservatory series, making a splendid impression. Among her best liked offerings were: John Carpenter's "De Lawd Is Smilin' Through the Do," Rogers' "Wind Song," Hageman's "The Cunnin' Little Thing," which was encored. She also scored in a group of folk-songs, among them Schindler's arrangement of the Russian "Three Cavaliers" and the Scotch "Robin Adair."

Miss Kent sang in Washington, D. C., with Louis Graveure on March 18 and was planning the same week to appear in Wilmington with Ralph Leopold.

Grainger Triumphs in Minnesota and in Winnipeg

An extraordinary success was won by Percy Grainger, when he appeared on Feb. 26 and 27 as soloist with the Minneapolis Symphony, Emil Oberhoffer, conductor, in Minneapolis and St. Paul. Mr. Grainger scored on this occasion, playing the Tchaikovsky B Flat Minor Concerto and also conducted the orchestra in his "Colonial Song" and the "Gumsucker's March" from his Suite "In a Nutshell!" From Minneapolis he went to Winnipeg and gave two recitals there. Both times the house was "sold out." At his performances there his own compositions were singled out for especial approval.

Minnie Carey Stine Meets with Success in New York Concerts

Minnie Carey Stine, contralto, has recently been heard in a number of concerts in New York and has met with marked success. Last month she was soloist before the New York Theater Club at the Hotel Astor, and also with the Waldorf-Astoria Orchestra, Joseph Knecht, conductor, singing at both appearances the aria "Amour Viens Aider" from "Samson and Delilah." On Sunday, March 7, she was one of the soloists at the concert of the Society of American Music Optimists at Chalif Hall, New York, where her singing of songs by Stickles, John A. Loud and Kramer was greatly enjoyed.

SAN CARLO FORCES WIN LOS ANGELES

Unusual Houses Welcome Fine Operatic Offerings—Cortot in Pair of Recitals

LOS ANGELES, CAL., March 3.—This has been a busy week in musical matters in Los Angeles. The San Carlo Opera Company has been playing to fine business at the Mason Opera House, under the complicated management of the head of the company, the Ellison-White Bureau, L. E. Behymer and Will Wyatt. Whether it is because of the ample management or in spite of it, the San Carlo forces have played to unusual business here, owing doubtless to the general average of excellence of the ensemble.

On Tuesday night the double bill of "Cavalleria" and "Pagliacci" was directed by Hans Linne as guest conductor, an unusual courtesy being thus extended to Mr. Linne by Conductor Merola. The bills of the week also included the first performance of "La Forza del Destino," "Lucia di Lammermoor," "Carmen," "Traviata," "Barber of Seville," "Madame Butterfly" and "Trovatore." The principals of the company who are new to Los Angeles have made many admirers and the press gave an unusual amount of space to their performances.

Alfred Cortot, who made his first appearance here with the French Conservatoire Orchestra a year ago, returned in two recitals at Trinity Auditorium this week, playing a total of fifty-seven compositions, plus encores. He has proved one of the most interesting pianists who ever visited Los Angeles, combining a wonderful virtuosity with poesy and Gallic finish. He was made an honorary member of the Gamut Club at its March dinner.

At that event among the guests, besides Mr. Cortot, were Director Merola, Queena Mario, Charles Mills, Marcella Craft and Vicente Ballester, introduced by E. G. Judah, vice-president, and Director Linne, who is a member of the club. Miss Craft long has been an honorary member. These with several others were heard in clever little speeches and Mr. Ballester gave two baritone arias in excellent style. W. F. G.

Passed Away

David Roberts

PITTSFIELD, MASS., March 9.—David Roberts, one of the best-known teachers of music and church organists in Western Massachusetts, died suddenly of heart disease in North Adams on March 7. For ten years he was organist of the Congregational Church in Adams, and previously he had held positions as organist at the Methodist, Universalist and Baptist churches in North Adams and at the First Baptist Church in Pittsfield. As a vocal teacher he had a wide reputation and among his pupils are Royal Dammum, baritone of New York, and James C. Morton, tenor of New York. He had pupils both in Pittsfield and North Adams. M. M.

Mrs. Olga T. Dolloff-Heywood

WICHITA, KAN., March 10.—Mrs. Olga Theresa Dolloff-Heywood died at Wellington, Kan., Sunday, March 7, after a brief illness. She was an accomplished pianist and a graduate of Bethany College, Lindsborg, Kan. For ten years she was a teacher of piano in her home town, Caldwell, doing valiant and efficient pioneer work, and gathering a large class of pupils and hosts of friends about her. Since her marriage last August she retired from the teaching profession, but continued her deep interest in all matters musical. T. L. K.

Eugenie Munzesheimer

DALLAS, TEX., March 10.—Mademoiselle Eugenie Munzesheimer, a well known member of the musical fraternity in Dallas, succumbed to an attack of heart failure at her residence on the morning of Feb. 3. She was a member of the Dallas Music Teachers' Association.

Augusta "Herald" Starts Music Page

The Augusta, Ga., *Herald* has inaugurated a weekly musical page in its Sunday edition. B. H. Nixon, who has charge of the page, divides his attention about equally between matters of purely local and general interest. Extended notices are given to forthcoming musical events and there is an interesting question column in which the editor replies to all manner of inquiries regarding music and musicians. Mr. Nixon is the leader among a group of Augustans who are making local propaganda for "an auditorium, more music, better music and American musicians."

PARIS OPERA STAFF IS HONORED BY MANAGEMENT

Veterans Receive Medals—Comique to Mark Fugère's Half Century— New Works Heard

PARIS, Feb. 27.—An interesting ceremony was held recently at the Opéra, which was particularly notable on account of the recent hostilities between management and employees. The medal for faithful service was bestowed upon seven of the employees by the director, Jacques Rouché. Addresses were made by Mr. Rouché on the part of the management and by Mr. Wattier, the oldest of the personnel, on the part of the employees. A concert followed in which Mr. Delmas, the oldest singer, and Mlle. Monjarret, the youngest member of the ballet, were featured.

The Opéra-Comique is about to celebrate the fiftieth anniversary of the well-known baritone, Lucien Fugère, with a gala performance of Rossini's "The Barber of Seville." Fugère will be heard in the title rôle, and others in the cast will be Mlle. Brothier and Messrs. Francell, Vieuille and Bauge. In the music lesson scene, Fugère will sing "Le Ruban" by Paul Henrion. Another festival performance at the same house will take place the second week in March on the occasion of the retirement of Mme. Mariquita, who has for many years been the ballet-mistress of the Opéra-Comique.

Gabriel Pierné recently brought out an interesting novelty, "Le Reveil des Bouddhas" by Edouard Grasse, the young Siamese composer who is a pupil of Vincent d'Indy. The voice part was very beautifully sung by Germaine Lubin. "Les Heures Héroïques" by Paul Pierné, a cousin of the composer. The work is a group of five orchestral numbers descriptive of the life of a soldier.

ROBERT BRUSSEL.

tion, the Texas Music Teachers' Association, the Woman's Forum and numerous clubs and organizations, taking an active interest in all. At the last meeting of the Dallas Music Teachers' Association Mrs. D. S. Switzer was appointed to draw a memorial to be incorporated in the minutes of the organization.

Dorothy L. Bliss

PORTLAND, ORE., March 5.—Dorothy Louise Bliss, daughter of Mr. and Mrs. Walter E. Bliss, of this city, died March 3 at Seabright, Cal., of influenza. Miss Bliss was an accomplished musician, sang beautifully and was also a violinist of great promise. A large circle of friends in Portland grieve sincerely over the death of this beautiful and accomplished girl, who so willingly and cheerfully assisted or took prominent part in all musical events that promoted the love of high class music in Portland.

N. J. C.

Alwine F. K. Loewe

Alwine F. K. Loewe, mother of Mme. Anna E. Ziegler, the well-known New York teacher of singing, died in New York on Wednesday, March 10, in her seventy-eighth year. She had been married three times, each to a musician. Her second husband was Carl Koelling, a composer, of Chicago, and her third husband was Wilhelm Loewe, who had been for forty years tympanist in the Theodore Thomas Orchestra. William Ziegler, her grandson, was formerly a member of the staff of MUSICAL AMERICA and is now identified with the management of Ema Destinn.

Jack Fuentes

BOSTON, March 6.—The collapse of a chimney over the New American Hotel during a storm to-day killed Jack Fuentes, leader of the hotel orchestra. The organization is said to have been recruited in Guatemala several years ago. C. R.

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Marked Revival of Musical Interest in Paris; Hubermann Reaps Triumph at His Initial Recital

Increasing Number of Concerts and Larger Audiences Noted in Capital — Normal School of Music Established — Violinist Conspicuous in Teuton Countries Warmly Welcomed — American Tenor Commended

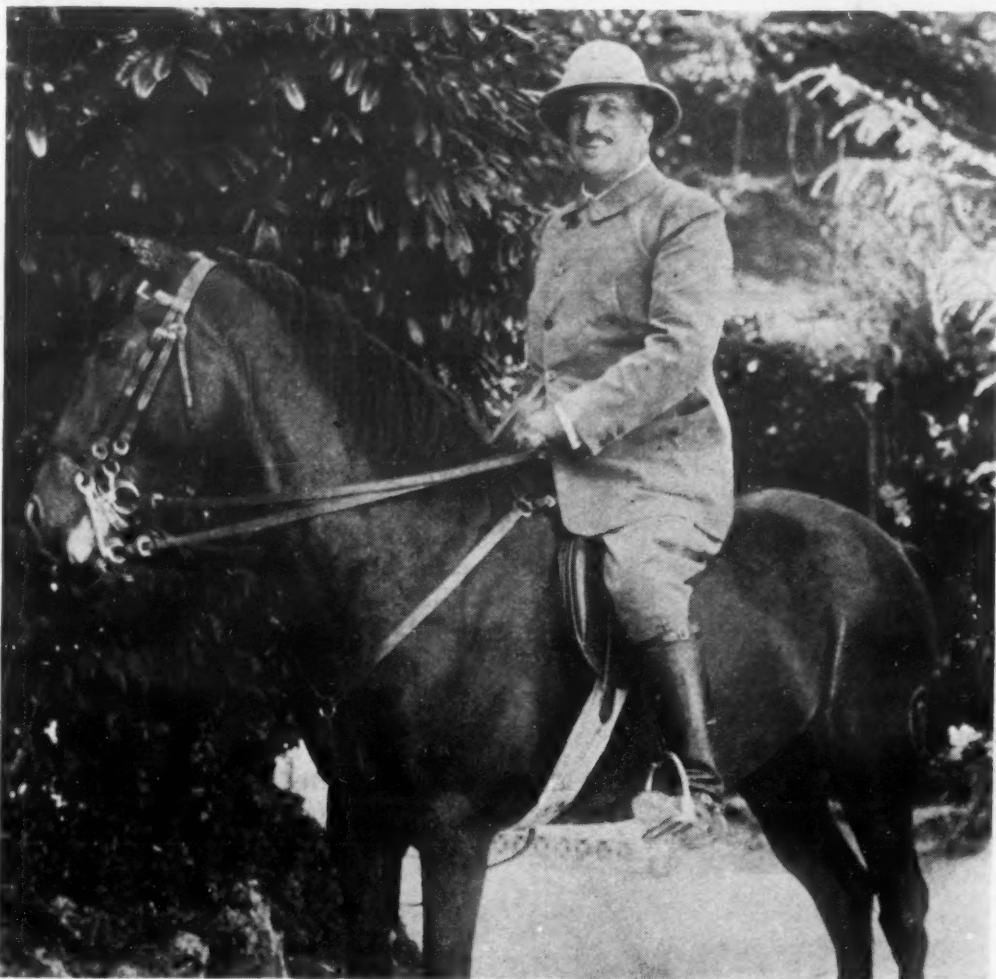
By DR. O. P. JACOB

Paris, Feb. 25, 1920.

ANY really sincere devotee of musical art must be grateful that the interchange of artists between the different countries—even between but recently hostile domains—seems daily to be approaching nearer to realization. To Toscanini, reported to be going to Germany to conduct; Sir Thomas Beecham, inclined to negotiate with Claire Dux of the Berlin Opera for his intended "Rosenkavalier" performance at Covent Garden; may now be added, as a third exchange artist, the violinist Bronislaw Hubermann with his three concerts at the Salle Gaveau in Paris. Hubermann, though a Pole and as such interned by the Germans in an early part of the war, has been pre-eminently conspicuous as an artist in the musical world of Germany and Austria, and before the war in Russia. At his first Paris concert last Monday, however, nothing even vaguely bordering on opposition was noticeable. The hall was full and ardent enthusiasm increased with the progression of the concert. In other words, it was not a mere *succes d'estime* that Hubermann had, but a veritable triumph.

It was one of those cases in which the reviewer felt impelled, to a large extent at least, to agree with the approving audience. The "Kreutzer" Sonata the artist played admirably, assisted by Paul Frenkel at the piano, who also furnished the adequate accompaniments for the rest of the program. The Bach Chaconne Hubermann really succeeded in drawing from its intellectual grandeur and equipping it with an emotional, almost a human touch. The writer has heard Lalo's "Symphonie Espagnole" played with much abandonment, with greater brilliancy. The well-played group of smaller compositions of Chopin—Wilhelmj (Nocturne), Wieniawski ("Capriccio-Valse"), and Zarzycki (Mazurka) completed the evening's program.

At the Lamoureux concert a week ago last Sunday the orchestra and its conductor, M. Chevillard, surpassed themselves. It was a gala concert in every sense of the term, especially significant in view of the fact that two modern works, bracketed by two classics, were played with overwhelming effect, and in consequence, had a tumultuous success. For there was a time when Chevillard and his orchestra did not take all too kindly to these moderns. So almost a startling surprise to a great many was offered by such an imposing and, I might say, ravishing reading of Ravel's "Daphnis et Chloe." It verges on the marvelous, what Ravel attains with an orchestra in these symphonic fragments, as he terms them, and it was to me just as marvelous to note the color, the eloquence displayed in this reading. Balakireff's symphonic poem "Thamar" was but another surprise. Exquisitely Russian in every phrase, in thematic development, atmosphere and tonal equipment, it speaks to the hearer, who will hear, in vibrant tones of much much that is compelling of the psychology and emotional sense of another race. The forceful, dramatic interpretation of the latter number naturally started another upheaval of approbation. The succeeding reading of Beethoven's "Pastorale"



Battistini as an Equestrian on His Country Estate in Castigliano, Near Rome

seemed to me to be rather flat. Neither the pastoral pictures nor the tempest were true to color. The initial "Unfinished" Symphony of Schubert was played with all the exactitude and finish for which Chevillard has been noted for so many years.

New Lease of Musical Life

If Paris for about a year or so after the armistice was frequently accused of musical inertia—and perhaps justly so—it seems at least now to be striving conscientiously to eradicate this shortcoming. The initiated must realize that with the present exchange rate, the daily increasing cost of living and a hundred and one other demoralizing post-war factors, anything like an American spirit must be out of the question for the time being. But one does what one can. A gratifying symptom is the increasing number of concerts and above all their increasing attendance. Another significant feature is the cropping up everywhere of musical schools and colleges. With the coming demission of Faure as Director of the Conservatoire and the reported appointment of Henri Rabaud as his successor, an added spirit of enterprise may also be expected to enter into the administration of the country's national musical university. Meanwhile, a Normal School of Music has been established in the Rue Jouffroy, of which the Administrator General is M. Mangeot, the editor-in-chief of the *Monde Musical*, the prominent musical journal of Paris. The faculty of this new institution includes such well-known names as: Rabaud, Roger Ducasse, Ravel, Koubitzky, Reynaldo Hahn, Alfred Cortot, Blanche Selva, Lucien Capet and Andre Hekking.

Nor must the Sunday evening musicales at the American Woman's Club be omitted, speaking of the musical life of Paris. Here the pre-eminent performers are, of course, American artists. A recent attraction of special merit was the program here of the young American tenor, Ralph Thomas, from Cincinnati, who, accompanied by the organist of the American Church, Kyle Dunkel, interpreted a program of French and

American compositions displaying to excellent advantage a fine lyric tenor and a pronounced talent for song expression. Thomas is coaching in Paris for his coming concert, in the Salle Gaveau

MUSICIANS WILL PUBLISH AMERICAN COMPOSITIONS

Society for Publication of American Music Awards First Honors to Alois Reiser

A quorum of members of the Music Committee and the Advisory Board of the Society for the Publication of American Music met at the home of Edwin T. Rice, one of the vice-presidents of the society, on March 13, and decided which works the society will publish this year. The Music Committee recommended six works, four string quartets and two sonatas. All six works were performed, the Berkshire Quartet performing three, the Letz Quartet one, while the sonatas were played by Pierre Mathieu, first oboe of the New York Symphony; Burnet C. Tuthill, clarinet; Gaston Dethier and Daniel Gregory Mason, pianists. The identity of the composers was not disclosed at the hearing, numbers replacing the pen names under which they were submitted.

The vote was taken and the Quartet by Alois Reiser was unanimously adjudged first choice. This is the same work which received honorable mention at the Pittsfield Festival of 1918, when the Quartet of Iarecki was given the \$1,000 prize.

Daniel Gregory Mason's Sonata for Clarinet and Piano was the next choice, receiving five out of seven votes. Both of these works will be published without delay. A further announcement of the

probably in May. And a still more recent performer here was the American soprano, Eleonore Leclair, who is a resident of Brussels, and who sang a program comprising Italian, Spanish, Russian, French and American compositions.

Battistini Likely to Visit Us

For some time the talk of Paris has been the coming performance of Nogués' "Quo Vadis?" at the Théâtre Champs Elysee, with Battistini singing the leading role. Unfortunately, the very elaborate mise-en-scène including lions, tigers—"and everything") has necessitated repeated postponements of this event. Battistini is bearing up philosophically under the enforced restraint. For it must be considered that the eminent baritone was guaranteed ten performances by March 6. Now, however, this number of performances has become an impossibility, before the above mentioned date. But, said the baritone to me: "Far be it from me to bind the management to our contract; a Battistini does not stoop to anything so grasping." Anent the many conflicting reports circulated about Battistini's age, let me say that the great singer is just sixty-two. This is authentic, I think, for Battistini showed me his passport with his age officially inscribed and a seal attached. I can but say that if any of my male readers resemble Battistini when they reach that time of life, they may thank their lucky stars. He is as erect as an arrow, has the tall figure of an athlete, and is full of vivacity and overbubbling temperament. His hawk-like face goes through the whole gamut of emotions in five minutes. Will he go to America? Very likely, if the American managers with whom negotiations have been started know their business.

And in conclusion, it will certainly be of interest to many to know that the former well-known vocal teacher of New York, Theodore Bjorksten and his wife, the singer Mme. de la Rocca, have settled down in Paris after five strenuous years of war-work. Mr. Bjorksten has opened a vocal studio here and already has attracted a remarkably large class of students.

society's operations and information as regards the next sending in of manuscripts will be made shortly by William B. Tuthill, secretary of the society.

The society was organized last March, and within one year's time it has accomplished something concrete for the native composer, giving attention to his serious work in the extended forms, which cannot on account of the cost of issuing music in this country be brought out to any large degree by the regular music publishing houses, though several of them have from time to time shown their magnanimity by doing so. The idea for this society, which was that of William B. Tuthill and his son Burnet C. Tuthill, has to-day become a fact. The Society for the Publication of American music is already publishing! A. W. K.

Diaz Sings for Brooklyn Settlement

At a musicale given at the Brooklyn Music School Settlement recently, Rafael Diaz, tenor of the Metropolitan, was the vocalist, giving a program of operatic excerpts and songs. Mr. Diaz was enthusiastically received, and charmed with the lovely quality of his tone. Walter Chambery accompanied competently at the piano.

Very interesting was the singing of "It Is Night," accompanied by the composer, Jennie Prince Black. Students of the settlement were heard in a program. Among the guests were Mr. Prince, president for many years of the Mendelssohn Glee Club of Manhattan. A. T. S.

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